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FEDERATION BACKS BILL TO INQUIRE INTO PROJECT FOR U.S. CONSERVATORY

Representative Bacon Brings in Measure Establishing a Commission to Hear Evidence and Make Recommendations to Congress—Federation Plan Embodied in Bill—Limit of Two Years Allowed for Investigation and Report—Commission to Consist of Five Members Appointed by President

WASHINGTON, Feb. 27.—Representative Robert L. Bacon of New York has introduced in the House of Representatives a bill providing for the creation of a commission for the purpose of considering and reporting on the feasibility of establishing a National Conservatory of Music. The commission is to consist of five members, to be appointed by the President, and will be known as the Commission on the Establishment of a National Conservatory of Music.

According to the provisions of the bill, the duty of the commission will be to determine upon the feasibility of the establishment and maintenance of a National Conservatory of Music, by or with the assistance of the United States Government, and to encourage and promote musical education, interest and appreciation among the people of the United States. If the commission recommends the establishment of such conservatory, it will be required to report upon the details of policy and management of the institution. The bill allows a limit of two years within which the commission is to report its findings and recommendations to the President.

The commission will serve without compensation, but all expense incurred will be paid from a fund of \$20,000 provided for by the bill for this purpose.

It is expected that the commission will hold a number of hearings in order to develop the extent of the sentiment existing in favor of such a conservatory. The bill has been referred to the House Committee on Education.

The new bill embodies the ideas recently put forward by the National Federation of Music Clubs and is receiving its warm support. The Federation, with the co-operation, advice and assistance of many other organizations, prepared not long since a bill of a much simpler and shorter character than that which Senator Fletcher has sponsored for the establishment of a National Conservatory. Senator Fletcher's bill covers many details necessary in such an enterprise, but the Federation authorities have felt that the project would have a better chance of success if instead of these details being gone into at this juncture, a commission were authorized to make a thorough survey of the situation in the music schools of the United States and report to Congress its findings, with recommendations for the organization of the National Conservatory.

The bill prepared by the Federation has been changed considerably by the drafting committee, but its essence re-



Composer and Pianist, Whose Latest Tour of the United States Has Included Appearances on the Pacific Coast with the San Francisco Chamber Music Society. (See Page 26)

mains practically unchanged in the measure introduced by Representative Bacon.

Educationalists Support New Federal Department Plan

WASHINGTON, Feb. 27.—The establishment of a Federal Department of Education was strongly urged at hearings on the Sterling-Reed bill held by the House Committee on Education.

Dr. John H. McCracken, president of Lafayette College, told the committee that this is the only opportunity the United States Government has to recognize intellectual and spiritual ideals in the national government.

Cora Wilson Steward, chairman of the illiteracy commission of the National Education Association, spoke strongly in favor of the proposed legislation.

Other witnesses who appeared before the committee urged the concentration of all educational activities under a department whose head would be a member of the cabinet. Where public instruction in music is a recognized part of the school curriculum this would also, according to witnesses, be placed under the direction of the proposed department; likewise the supervision and control of a National Conservatory of Music, should Congress enact legislation establishing such an institution.

ALFRED T. MARKS.

BOSTON TEACHERS ASSAIL NEW BILL FORCING THEM TO BECOME LICENSED

Committee on Education Hears Evidence For and Against Proposal—Seventy-five or Eighty Persons Record Their Opposition—Bill Not to Apply to Teachers Engaged in Public, Parochial or Incorporated Private Schools—Provision for Examination as to Qualifications.

BOSTON, Feb. 23.—The bill making the licensing of music teachers compulsory in this State met with strenuous opposition from many of those engaged in the profession, at a meeting of the Committee on Education of the Massachusetts Legislature at State House on Feb. 19, as announced in a previous issue of MUSICAL AMERICA.

Those who supported the bill contended that legislation was necessary to restrict the injury done by incompetent persons who engaged in the work of teaching, and to elevate the standards of art. On the other hand, it was argued that licensing had not been found necessary in Europe, and that it would not keep charlatans out of the profession.

When the chairman of the committee, Senator George D. Chamberlain, asked those who opposed the bill to rise, seventy-five or eighty of those present stood.

The bill provides that no person shall engage in the business of teaching music, either instrumental or vocal, except persons authorized to teach music in one of the public, parochial or incorporated private schools of the State, unless he shall be licensed. It is provided that the license shall be secured from the State Commissioner of Education, after an investigation and examination as to qualifications, and the licensee shall pay a fee of \$10 for the first year and \$2 each subsequent year.

Judge William J. Day as counsel for the Boston Protective Musicians' Association with a membership approximately 3000 persons, presented the bill. "Boston, which was the leading city of culture in music," he said, "has deteriorated."

Charles Adams White, a member of the executive committee of the Boston Vocal Teachers' Association, voiced the sentiments of the opposition which claims that the bill is sponsored by the Union. Mr. White said that all the members of the Boston Symphony are qualified to become members of the Union, while many members of the Union are not qualified to play in the Symphony.

Judge Day said the Union musicians felt that any persons holding themselves out as teachers should be qualified and "we want music saved in this city and within the Commonwealth and Boston put back to the pre-eminent place."

B. F. Odell, a music teacher of fifty-four years' experience, favored the bill and cited instances of improper methods. He said that irresponsible persons advertised to make an accomplished player of a person in ten lessons, and that this

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Many Boston Teachers Oppose State Bill to Make Licenses Compulsory

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was impossible. "Many teachers are ignorant and can't read music," he added, "yet they are allowed to propagate their ignorance."

Former Senator Charles A. Winchester said that music schools today were like the medical diploma mills, many incompetent persons holding themselves out as instructors when they knew little or nothing of the art.

W. A. Barrington Sargent, bandmaster, favored the bill as a protection for the music teacher and the public.

In opposing the bill, Mr. White said it was impossible to legislate for art. Boston, he contended, was not going backwards in its musical program, but is progressing. "Our art comes from Europe, where there is no license necessary and this State should not be the first to make such a law."

Elinor Brigham contended that the licensing of musicians and teachers would not raise the standard of the art,

and that it had never kept quacks out of any profession.

Frank E. Morse said that poor teachers always found their level and could not keep up with the high-class instructors.

Commissioner of Education Payson Smith opposed the bill, stating that he has been seeking to have public school teachers certified before teaching and he could see no reason why a group of private teachers should be licensed in advance of the certification of the public school teachers.

Among others who appeared in opposition to the bill were George W. Chadwick, director of the New England Conservatory; Willard Flint, Frank E. Doyle, Charles Repper, John Lane, John Marshall, Harris Stackpole Shaw, Pauline Danforth, Helen Ranney, Blanche Dingley-Mathews, John A. O'Shea, Harrison Potter and Bertha Wesslehoft Swift. Isadore Braggiotti, Mrs. Adeline Raymond Ward and Charles R. Bird.

W. J. PARKER.

SINGERS NAMED FOR BAYREUTH FESTIVAL

Sigrid Onegin, Barbara Kemp and Karin Branzell on List—Seats \$10 Apiece

After a lapse of ten years the Wagner Festivals at Bayreuth will be resumed on July 22 and will continue for a month. The festival, which will be under the direction of Siegfried Wagner, will include two cycles of the "Ring" and performances of "Die Meistersinger" and "Parsifal." Prices, which will be about \$10 for a single seat for one performance, will be the same for all persons attending the Festival, irrespective of nationality.

"Die Meistersinger," which will be given on July 22, will open the Festival and a performance of "Parsifal," on Aug. 20, will close it. The "Ring" will be given from July 25 to July 29 and repeated from Aug. 13 to Aug. 17. "Die Meistersinger" will be given several times between July 22 and 31 and on Aug. 5, 11 and 19. The performances of "Parsifal" are set for July 23, Aug. 1, 4, 7, 8, 10 and 20.

A preliminary list of the artists who will participate in the Festival includes many names well known in America. Dr. Karl Muck, former conductor of the Boston Symphony, will be the official conductor. Fritz Busch, of the Dresden Opera House, may conduct "Meistersinger."

Among the singers already engaged are: Sigrid Onegin as *Erda*, Barbara Kemp as *Kundry*, Karin Branzell as *Waldtraute*, Carl Braun as *Wotan*, Rudolph Ritter, tenor, as *Siegfried*, Burg as *Klingsor*, Bader as *Pogner*, of the Dresden Opera; the Swedish singer, Mme. Blome, of the Stuttgart Opera, will be *Brünnhilde*, and Hans Soomer and Elschmer of the Leipzig Opera will be *Hunding* and *Mime*.

The Viennese Opera House will be represented by Richard Mayr as *Gurne-*

manz, Hermann Weil as *Hans Sachs* and the tenor, Richard Schubert, as *Parsifal*.

A new Danish tenor, Lauritz Melchior, will appear as *Parsifal*, alternately with Richard Schubert, and as *Siegfried*, and another Danish singer, Mme. Hanson, will appear as *Gutrune* and *Fricka*.

In order to keep the prices for the stay in Bayreuth as low as possible, a special commission has been appointed, the "Wohnungsamt für Festspielbesucher." The funds for this year's Festival are being raised by patrons' subscriptions, of which thirteen have been allotted to Americans, eight to Dutch, seven to Italians, nine to Poles, fourteen to Swiss and 151 to Germans and Bohemians. As most of the subscribers have already taken advantage of the option on four seats for the performances, a limited number of tickets, not more than six or seven thousand for the whole series, will be available for general sale. One hundred seats for each performance are available for Americans. Details of location and assignment of seats for America are in the hands of Jules Daiber, American representative of Siegfried Wagner and the Bayreuth Festival season.

Josef Hofmann in London Accident

Josef Hofmann was knocked down by an automobile in Regent Street, London, on Saturday, Feb. 23, according to a cabled report in the New York Times. The pianist was slightly bruised and shocked, but the accident is not expected to interfere with his recitals in London this week. The Wolfsohn Bureau, which manages Mr. Hofmann in America, had received no message about the accident up to the time MUSICAL AMERICA went to press.

Announce Jury for Berkshire Prize Competition

At the invitation of Mrs. Elizabeth Shurtleff Coolidge, the following musicians have consented to serve upon the jury in the Chamber Music Prize of \$1,000 offered by Mrs. Coolidge this year: Eric Delamarter, Chicago; Carl Engel, Washington, D. C.; Edward Burlingame Hill, Cambridge, Mass; Albert Stoessel, New York, and Augustus Stephen Vogt, Toronto.

Toscha Seidel Becomes American Citizen

Toscha Seidel, violinist, became a full-fledged American citizen last week, having received his final citizenship papers. Mr. Seidel was born in Odessa in 1900 and came to America with his teacher, Leopold Auer, in 1918. He made his debut in 1915 in Christiania.

Nikolai Sokoloff on Board Olympic

After a month's absence in England, during which time he appeared as guest conductor with the London Symphony in Queen's Hall, Nikolai Sokoloff, conductor of the Cleveland Orchestra, was due to return to the United States on the White Star liner Olympic, scheduled to arrive in New York on Feb. 27.

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Leipzig Goes to Opera to Keep Warm, Says Consul

TO answer the persistent question of American tourists in Leipzig, "How can the Germans, who are starving, without work and cold, afford to patronize the opera, theaters and concert halls, which they crowd every night?" Don S. Haven, American Consul at Leipzig has made a special report to the Department of Commerce at Washington.

"There is no doubt," Mr. Haven says, "that the true Leipziger 'hath music in his soul,' and many are spending hard-got money for high-priced musical entertainment when they are in actual need of food." It is also true, he continues, that attending concerts may be explained as an economic necessity. "It is cheaper to pay for a seat in a theater, which is warm and entertaining, than to spend the night at home, burning high-priced coal, gas or electricity."

Arnold Schönberg to Pay First Visit to U. S. Next Season



Arnold Schönberg

It was learned last week that Arnold Schönberg, the famous ultra-modern composer, will make his first visit to the United States about the middle of next winter. It is stated that Mr. Schönberg will undertake a number of activities during his stay in this country, but the only one concerning which anything definite could be learned was a performance of his "Pierrot Lunaire," which he will conduct for the Friends of Music during January, 1925. The work has already been heard in this country, having been presented by the International Composers' Guild in the Klaw Theater, New York, last February.

Blumenthal to Produce Nine Wagner Operas Next Season

George Blumenthal who is forming a company of American artists to present Wagner's "Ring" Cycle in English with a company of American artists next fall, has decided to add other Wagnerian operas to the repertoire of the company. Mr. Blumenthal's "Wagner in English" series will comprise nine operas, "Meistersinger," "Lohengrin," "Tannhäuser," "Tristan and Isolde," and "The Flying Dutchman" besides the four operas of the "Ring." The theater has not yet been decided upon. Prices will range from fifty cents to \$3. Mr. Blumenthal has taken over a studio in the Metropolitan Opera House Building for the purpose of establishing there an English grand opera school to be maintained in conjunction with opera company. Rehearsals will begin on March 4. One of the features of the school, Mr. Blumenthal states, will be the coaching of an American chorus of at least 100 members.

NEW MUSIC GROUP FOUNDED IN ROME

Series of Five Concerts of Modern Works to Include Quintet by Sowerby

A society for sponsoring new music has been founded in Rome under the name of *Corporazione delle Nuove Musiche*, and has issued its first prospectus. The three founders of the organization are Gabriele d'Annunzio, G. Francesco Malipiero and Alfredo Casella. Five concerts of modern works will be given during the late winter in the Sala Sgambati, and in addition four concerts of both old and new music will be given, expressly for the people of Rome, during the month of March.

The first series will be opened on March 8, with a concert to include a Quintet for Wood-wind Instruments by Leo Sowerby, fellow of the American Academy in Rome. This work was heard at the Berkshire Chamber Music Festival in 1921, and was also scheduled for a first performance in Paris on Feb. 3 last. The last program will be given over to the first performance in Italy of Schönberg's "Pierrot Lunaire."

The programs of the five concerts comprise also music by Honegger, Szymanowski, Ravel, Milhaud, Auric, Poulenc, Bliss, Stravinsky, Hindemith, Bartok, Respighi, Pizzetti, Malipiero, Castelnuovo-Tedesco, Casella, Rieti, Massarani and Labroca.

The *Corporazione delle Nuove Musiche* has among its aims "the creation of a new and modern Italian musical consciousness"; the rebirth of the polyphonic song, and the musical education of students and the laboring classes. The immediate projects outlined by the group are the organization in Italy and foreign countries of dramatic performances, concerts and lectures; the publication of a bulletin, the *Prora*; the creation of a large circulating library of modern Italian and foreign music, and the foundation and training of a chorus of at least 100 mixed voices. It is also planned to build a large concert hall and school of music in Rome "as soon as time and resources permit." The group forms the Italian section of the International Society for Contemporary Music.

\$1,000 Prize Contest for Yale Song Extended to Oct. 1

NEW HAVEN, CONN., Feb. 23.—None of the works submitted in the \$1,000 prize contest for a new Yale University song has been judged appropriate for the award of the prize. The contest for words of the song will be reopened on March 1 and extend until Oct. 1 next, according to an announcement made last week by the committee in charge. A prize of \$500 will be awarded for the words, this part of the contest being open only to Yale students and alumni. When a lyric for the song has been selected, the contest for a musical setting will be opened. A prize of similar amount is to be awarded for the music, and all persons, whether or not connected with the University, will be eligible to compete for this honor. All contributions must be sent anonymously, with the competitor's name in a separate envelope to the Secretary of the Alumni Advisory Board.

New York District Attorney Says Ticket Speculators Will Be Prosecuted

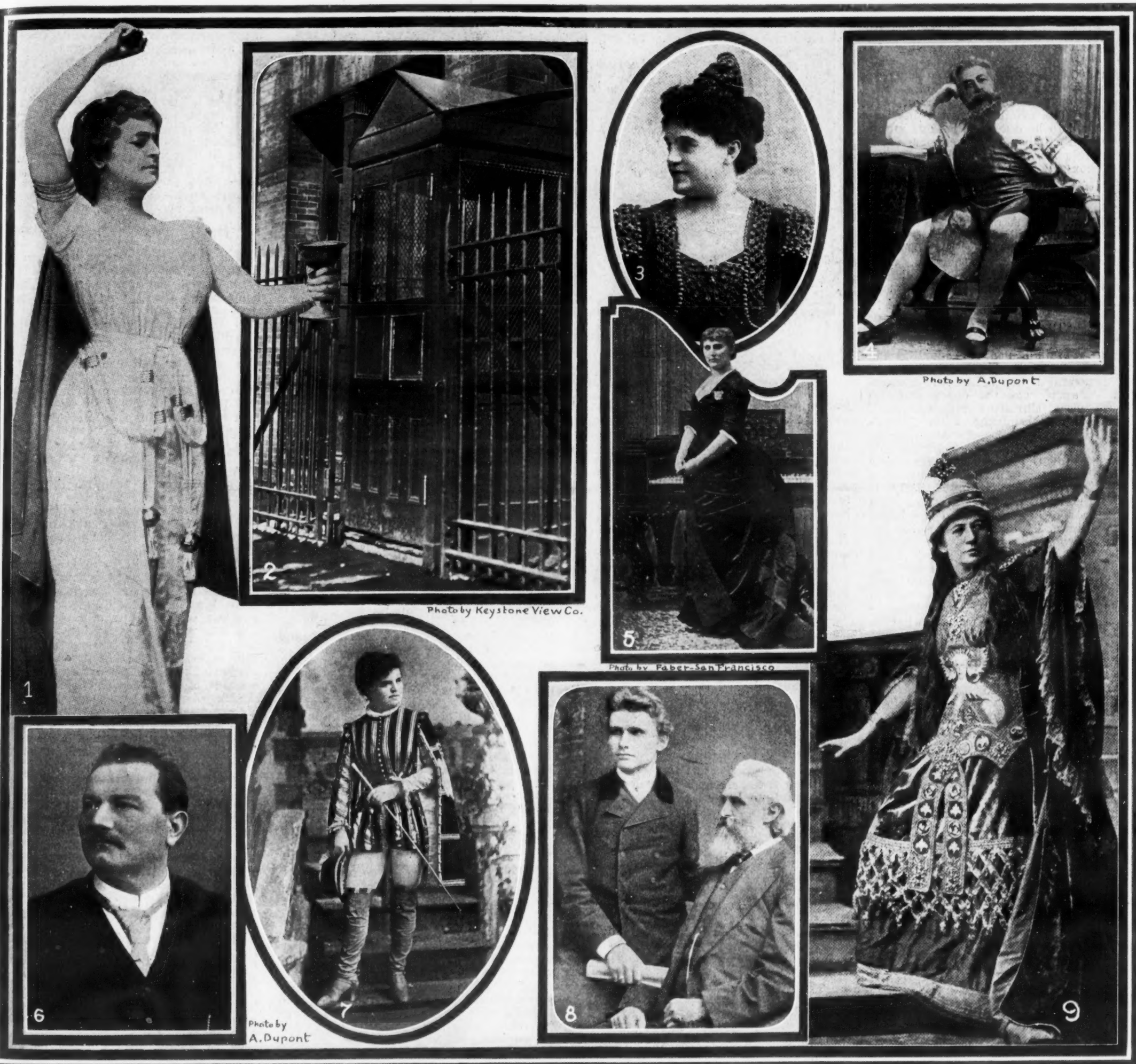
District Attorney Banton of New York stated last week that he would make a grand jury investigation of the alleged overcharge of patrons of theatrical and opera performances by ticket speculators, and warned all ticket agencies to secure licenses. The decision of the New York Court of Appeals on Feb. 19 that the Walton-Block law, aimed against ticket speculators, is constitutional, it is said, has given the District Attorney authority to act. The decision was rendered by Judge Irving Lehman in a test case brought by a ticket dealer, who had been convicted of overcharge in General Sessions in New York. The judge ruled that the law requiring the licensing of agencies and restricting the commission to fifty cents did not constitute a curtailment of personal rights.

Vatican Organ Denounces Modern Dancing

MODERN dances are denounced in an article published in the *Osservatore Romano*, organ of the Vatican, which describes them as one of the causes of recent flagrant immorality, perhaps more pernicious because the less apparent. The article, which supports the stand recently taken by Cardinal Begin, Archbishop of Quebec, on this subject, mentions, according to an Associated Press dispatch, the "shimmy" and the "camel's step" particularly as coming under the ban, and says, apparently referring to jazz, that "this new industry of the feet, performed to the stimulus of distorted, panting notes of orchestras," should be rigidly watched.

Through the Metropolitan Stage-Door

Stars of Lyric Drama, in Glittering Procession, Pass the Portals of New York's Opera—Celebrities Who Made the Traditions of Yesterday—Early History of Famous Theater Is Illumined by Sparks of Temper and Temperament



Nos. 1 and 8 from "My Musical Life," by Walter Damrosch, by Courtesy of Charles Scribner's Sons; No. 3, 4, 5, 6, 7, and 9 from Krehbiel's "Chapters of Opera," by Courtesy of Henry Holt & Co.

DOMINATING FIGURES OF THE OPERA WORLD WHEN THE METROPOLITAN WAS YOUNG

1. An Outstanding Personality of Her Day in Opera Was Lilli Lehmann, Here Seen in One of Her Greatest Roles, "Isolde." The Adored Star of Yesterday Has Taught Many Young Singers Since Her Retirement from the Stage. 2. The Gateway to Fame: the Stage-Door of New York's Great Opera House. 3. Marcella Sembrich as She Appeared as "Rosina" When She First Challenged Gerster, Patti and Nilsson in Song. 4. Emil Fischer, Remembered as an Exponent of "Hans Sachs" and Other Roles of the German Repertory in the 'Eighties. 5. Christine Nilsson, Another Brilliant Figure in the Opera of Yesterday. 6. Italo Campanini, the Remarkable Tenor, Who Carried All Before Him with His Beautiful Voice and Ability as an Actor. 7. Sofia Scalchi, One of the First Contraltos to Create a Real Furor in America, Here Depicted as the "Page" in "The Huguenots," a Part with Which Her Name Is Always Associated. 8. Leopold Damrosch, Who Died in His First Year as Director, After Some Notable Achievements. He Is Shown with His Son, Then Eighteen Years Old, and Just Beginning the Career Which Has Made the Name of Walter Damrosch Familiar Throughout the Musical World. 9. Marianne Brandt, as "Ortrud," Described by Wagner as the Queen of All Who Sang That Role. Mme. Brandt was a Gentle Soul Who Shrank from the Jealousies and Quarrels of the Operatic Life.



THROUGH the stage-door of the Metropolitan Opera! What wonders are conjured up when the imaginative pedestrian contemplates the entrance to that magic realm behind the scenes! Here is no splendid portal embellished for the entrance of a haughty prima donna, but a couple of

swing barriers on a side street, barriers rather battered and weather-beaten that give access to a small porch, for all the world like a sentry box. It is the stage-door in effect, although the entrance on the other side of the house bears the title, and is, indeed, the stage-door through which the lesser and more numerous persons of the opera pass to the do-

main of the lyric drama. Actually the Metropolitan has two stage-doors, but it is through the sentry box on Thirty-ninth Street that the great ones invariably go to bask in the favor of the public.

What memories crowd about those stiff swing-doors! Could we stand there some night when the opera house is dark and silent, the street deserted, we might see many proud ghosts come back to the

scene of their triumphs, and, although ghosts are popularly credited with the prerogative of passing through various substances, these would surely enter in the time-honored way of mortals. So the grand lady of many a gala night would gather her frills and flounces to slip past the narrow gateway; the dignified tenor would thrust the barrier aside with his stick; the portly basso-profundo—perhaps he would prefer the way of the

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Stars of Yesterday Made History at Metropolitan

[Continued from page 3]

spirits, for corporeal abundance might prove irksome.

And with the shades of the departed we would find something lingering from the presence of great ones who are happily still in the land of the living; great ones who have passed to retirement or other pursuits, satisfied with their day in the operatic limelight. Let us venture through the stage-door and see what we may of the great and near great who thrilled the music-lovers of yesterday.

The Metropolitan Opera House was opened to the public on the night of Oct. 22, 1883. The existence of the institution is said to be due to a jealous whim of a social climber who was prevented by the influence of a rival from obtaining a box at the Academy of Music, which for twenty-nine years had been New York's temple of opera. Her husband was a financier and the friend of other financiers. A meeting was called, money was subscribed, an architect engaged, who, by the way, had had no experience in building theaters, and, during the years 1882-1883, the house was built at an expense of nearly two million dollars.

The First Night

As may be imagined, the opening was an occasion and the audience began to arrive several hours before the curtain rose. "Faust" was the opera and the singers were Christine Nilsson, Sofia Scalchi, Louise Lablache, Italo Campanini, Giuseppe del Puente and Signor Novara. Signor Vianesi conducted.

In spite of the fact that everything possible was done to make the occasion a perfect one artistically and socially, it fell something short of perfection. The orchestra floor was filled and the boxes "well tenanted," but going upward, the crowd grew less, so that the family circle "was not full by a good deal." Enthusiasm, however, made up for size, but Signor Novara seems to have been a disappointment. He failed to win a repetition of "The Calf of Gold" song and a contemporary writer said that "a devil who could not secure a repetition of this aria is a very poor devil indeed!" And yet it is only a couple of months now since Feodor Chaliapin was roundly criticized for interrupting the same opera to repeat the same aria!

A curious thing is that the acoustics of the house, which are now considered as near perfection as it is possible to obtain, were commented upon as being "a comparative failure," and much disappointment was expressed by persons from all parts of the house, who said that they were not able to hear at all or, at best, only fairly well.

Let us take a glance at the personalities of these singers who were warbling "Faust" in the theater that a decade later was dubbed the "Faustspielhaus." The same night Gerster sang "Sonnambula" at the Academy to a crowded house, and these were the days when Rose Coghlan made multitudes weep over the woes of *Vera* and *Corrèze* in a dramatization of Ouida's "Moths" at Wallack's; Irving and Terry were playing repertoire at the Star, and a baseball game could be seen for two bits.

Nilsson's Rise to Fame

Christine Nilsson's rise to fame was a spectacular one. The child of poverty-stricken Swedish peasantry, she was taken in hand by people of wealth and sent to Paris to study, making her debut as *Violetta* in the French capital when only twenty-one. From the first she was a breaker of tradition and she played Verdi's heroine as a simple, more-sinned-against-than-sinning girl, provoking much criticism but establishing a tradition. Later, when she appeared as *Marguerite*, which up to that time had been the exclusive property of Mme. Miolan-Carvalho, for whom Gounod wrote the opera, she went to Goethe for her inspiration and her impersonation aroused such a storm of protest that one critic wrote that her *Marguerite* was a triumph for Miolan-Carvalho. It was later accepted as the better interpretation.

When Nilsson came to the Metropolitan, her voice had lost some of its freshness and she had begun to take on the too-too solid flesh, but she was still a splendid singer and a splendid artist. Her voice seems to have been of crystal-



JOSEF HOFMANN

A Star of Today as He Appeared When He Made His American Début at the Metropolitan Opera House in 1887. Not Quite Twelve, He Was Already a "European Sensation," and Was Represented on His Own Programs as a Composer

line purity and her dignity on the stage brought her the reputation of icy-cold remoteness that was no more deserved than that of another beautiful soprano who followed her in some of her own rôles a decade later. Nilsson had what Mrs. Malaprop called "a nice derangement of epitaphs," and did not stint herself in making use of them when the spirit moved her. On one occasion when singing *Elsa* in "Lohengrin," a part which she always hated, the steps up which she had to walk to make her entrance in the second act wobbled slightly. Mme. Nilsson, looking like an angel spending a Saturday-to-Monday here below, turned and gave the stage hands such a tongue-lashing that they stood open-mouthed in amazement. There is also a tale of her taking even more definite revenge on a Harvard student who got in her way when supping at a performance in Boston. Her angelic appearance and her act on this occasion were said to have been in decided contrast.

Tale of a Lost Train

Nilsson once met her match in the person of Pauline Lucca. They were singing the first and second soprano parts in a performance of Rossini's "Stabat Mater," and Nilsson arrived at the hall, Steinway Hall if memory serves, gorgeously gowned with much billowy train. Lucca had made the mistake of dressing more simply, and, this, together with the fact that she was playing second fiddle, got on her nerves and made her decide to get even with Nilsson. Accordingly, when they went upon the stage to sing the duet, "Quis est Homo" she looked vaguely out into the house and at the same time managed to step upon Nilsson's train and tear it from her dress. She was profuse in her apologies and ostentatious into the bargain, thus winning the good-will of the audience, but Nilsson's appearance was spoiled at any rate and her temper raised to the boiling point, so that she did not sing particularly well. Once behind the scenes, the fur flew, but history does not state which singer won out.

Sofia Scalchi was one of the first contraltos to create a real furore in America and such was her popularity that she even won the ill-will of Patti when she appeared as *Arsace* to the other's *Semiramide*. Scalchi was never one of the shining beauties of opera, but she had remarkable poise and a grace of movement that gave her decided charm. She had also the artistry to make small parts tell, and her singing of the small rôle of *Maddelena* in "Rigoletto" will never be forgotten by anyone who heard her devilish "Ha-ha!" in the Quartet. Her singing with Nilsson of the duet, "La Luna Immobile," in "Mefistofele," was one of the features of the work when first given at the Metropolitan. Her *Page* in "The Huguenots" has probably never been surpassed. Scalchi's voice had any number of "registers" in it, but its great beauty and its volume

made one forget everything else when she sang.

The Great Campanini

People who remember Campanini insist that he had everything: a voice of ineffable beauty, great distinction of appearance and acting ability of an unusual order. He had been one of the mainstays of Mapleson's opera at the Academy of Music, but Abbey lured him away for the opening of the Metropolitan. However, the introduction of German opera under Leopold Damrosch, several years later, practically ended his career. Like most tenors, his dramatic abilities increased as his voice lost its youthful freshness, and his *José* and *Radames* in his later years are said to be still unrivalled.

Campanini owed his ability more to natural gifts than to study. He was indordinately proud of his "attack" and did not hesitate to pervert even such a sacrosanct work as the Beethoven *Missa Solemnis* in order to achieve an effect. The opening chorus of the Mass, "Kyrie Eleison," begins with a fortissimo chord for the full chorus, which leaves the solo tenor sustaining a high note as if left adrift by the ensemble. Campanini declined flatly to do this and invariably waited until the chorus had released its chord and then attacked his note.

Sembrich's Three Arts

Two nights after the formal opening of the Metropolitan a new star was blazed upon the New York firmament in the person of Marcella Sembrich. This singer, who was to be one of the most popular in New York for nearly thirty years, was practically unknown in this country, although she had startled her audiences in Europe since her debut in Athens six years before. There was probably never an opera singer at the Metropolitan, or anywhere else for that matter, who had the musicianship of Marcella Sembrich. At the age of four she had begun the study of piano with her father, and, soon after, violin lessons were added. When only ten, she appeared as a performer on both instruments. In 1874 she played before Liszt one of his own Rhapsodies. Then, although she had never had a singing lesson, she sang for Liszt, who was so entranced by her voice that he advised her to drop both the piano and violin and become a singer, which she accordingly did.

The demonstration of her gifts at the benefit concert for Abbey will go down in tradition as one of the most remarkable musical feats. First she sang an aria: furious applause! Then she returned to the stage and played accompaniments for herself in a couple of songs: more applause! Then she appeared as co-artist with Christine Nilsson, playing the violin obbligato in the Bach-Gounod "Ave Maria": frenzy on the part of the audience! Finally she appeared again and played a Chopin Mazurka on the piano. And the wonder

of it all was that this remarkable artist could have come forward in any one of these three capacities and won her audience completely. That any one person could excel in all three, was and is an incomparable miracle!

Sembrich's debut was made at a difficult time for her, for any coloratura indeed, because Patti and Gerster were both at the height of their powers. It is a greater tribute to her abilities both as a singer and a musician that she was able to establish herself in the face of such competition, and, not only that, but her voice was said to have "warmer life-blood in it" than that of Patti. At any rate, when she retired from opera in 1909, her voice was still beautiful, although the contemporaries of her debut days, Gerster and Nilsson, had long since ceased to sing. Patti still made appearances, but the prevailing opinion was that it would have been far better had she retired many years before.

Damrosch's Untimely Death

One of the tragedies of opera in New York was the death of Leopold Damrosch during the first year of his incumbency as director. Dr. Damrosch was a man of vast experience in music in general and things operatic in particular, and his ideal was ever the artistic one, regardless of self or of personal effort. His salary was a comparatively small one even for those days, but such were his ideals that when, during the season, the directors of the opera house offered him a contract for the following year at a considerable reduction, even though he was to have a share of the possible profits, he unquestionably accepted the terms.

Dr. Damrosch brought to America Marianne Brandt, one of the greatest contraltos of the time, as well as one of the gentlest personalities; Amalia Materna and Anton Schott, the "heroic" tenor.

Marianne Brandt, whose *Ortrud* was described as "hatred concentrated," winning her the title of "Queen of Ortruds" from Wagner himself, was one of the gentlest souls that ever sang in opera. She was much too sensitive to the jealousies that surround the successful operatic artist and retired from the stage while in the plenitude of her powers on account of the attacks, it is said, of a singer who had been her rival at the Metropolitan but who shall be nameless. Her voice, though a contralto, had such a phenomenal range and was so perfectly placed that she sang mezzo and even soprano rôles with ease. While not beautiful, she had a face of such mobility and such intelligence that she gave the illusion of good looks. She retired with a considerable fortune and for many years gave her services gratis for the development of promising talent. The war reduced her to poverty and she died of heart disease in a Vienna hospital in 1921, being buried, at her own request, in the costume of *Fides*, in which rôle she had made one of her most notable successes.

It was a matter of deepest regret when Dr. Damrosch died of pneumonia during the February of his first season at the Metropolitan. The direction the following year was given to Edmund C. Stanton, a relative of one of the directors. Stanton, though a man of great personal charm, had no very deep knowledge or experience of things operatic. Walter Damrosch was appointed his assistant and also second conductor. Mr. Damrosch, though still in his early twenties, had lived in the operatic and musical atmosphere all his life and was fully conversant with its inner workings. He went to Germany in the spring of 1885 and signed up the four greatest lights of German opera that New York was to hear during the decade: Lilli Lehmann, Max Alvary, Anton Seidl and Emil Fischer.

Enter Lilli Lehmann

Of these, Lilli Lehmann was by far the most interesting and extraordinary personality that ever trod the boards of the Metropolitan. Lilli was an incomparable mixture of the high-handed artist and the frugal hausfrau. She was mercilessly unsparing both of herself and of those with whom she worked, having no sympathy for anyone who did not always do his very best work in all circumstances. Indefatigable herself, it

[Continued on page 6]

Czechs Honor Smetana on Centenary of Birth

Composer of "The Bartered Bride" Was First of His Countrymen to Emerge as a World Figure in Music—Prepared Way for Others to Realize Rich Musical Heritage—Made Polka Famous

WHERE there is a Czech, there you will hear music," says an old Bohemian proverb. Certainly this people has a gift for song.

The folk-music of its peasants is one of the richest in Europe. Prague, the "city of a hundred towers," where Mozart wrote the last act of "Don Giovanni," is today, as ever, one of the musical capitals of the Continent. From this city came the lilting Polka, a dance that within a decade invaded the ballrooms of two hemispheres and, by the genius of one of Bohemia's sons, took its place among the sacrosanct musical forms. The hundredth anniversary of the birth of that innovator—Czechoslovakia's first musical figure of international stature, Bedrich Smetana—is being celebrated this month with festivals of his works in numerous countries.

Smetana's emergence as a world figure was not achieved against a background barren of art. A country torn for many centuries by religious conflicts and menaced by Germanic antagonism, Czechoslovakia, though at last free, has lost many of its precious literary and musical relics in scenes of conflagration and violence. Its known musical history extends back to the thirteenth century. The oldest preserved piece of Czech music is a sacred canticle attributed to Saint Albert, which was sung only on solemn occasions, before battle or at the installation of some sovereign or church dignitary. The famous Chorale to Saint Wenceslas, the national saint and hero, assassinated in a struggle against Teutonic rule in 935 A. D., was written at least six centuries ago.

The first organ in Bohemia was installed, according to records, in the church of the chapter of Saint-Guy in Prague in the year 1255. In the following century the church service employed also violin, flute, cithara and a form of kettle-drum. In notation square notes were used, and the art of discant—or rudimentary polyphony—seems to have made its appearance.

Bohemia's Musical Past

The form of religious reformation known as the Hussite movement in the fifteenth century had an important influence on Czech musical history. This revolt against the Roman Church expressed itself in the suppression of instrumental music in the churches on the one hand, and on the other promoted a free and warlike spirit which found expression in the martial song, "Ye Soldiers for God and His Law," which inspired the followers of Huss somewhat as the Psalms did the iron men under Cromwell's banner in a later age. After the reformer was burned by condemnation of the Council of Constance on the charge of heresy in 1415, new religious orders arose. The Bohemian Brothers in the following century produced handsomely illuminated manuscripts, on which they preserved their solemn and beautiful music, of which an "Evening Hymn" is justly celebrated.

Influential parts were played by the court in Bohemia's music. The nobles maintained private chapels where music of all Europe was sung; the French ballet was imported, and great lords whiled away leisure hours by composing motets for four or six voices. In the eighteenth century, an age of reason, folk-song was enormously developed, and nearly every village had its band of musicians to play at high mass on festival days.

Notable teachers who went out to other lands included Czernohorsky, the



BEDRICH SMETANA

Composer of Operas, Symphonic Works and Other Music, Born in Leitomischl, Bohemia, March 2, 1824; Died in Prague, May 12, 1884



Facsimile of the First Page of Smetana's "Czech Dances," in the Composer's Handwriting: From a MS. in the Collection of M. Mojmir Urbanek

master of Gluck and Tartini; Reicha, who succeeded Mehul as professor at the Paris Conservatoire; Benda, who invented the "melodrama" recited to orchestral accompaniment, presaging Schumann's "Manfred"; and Czerny, famous for his piano "method."

Ground for the coming of a nationalist school was broken with the founding of the Prague Conservatory in 1810, which later entertained such notable visitors as Liszt and Berlioz, and the opening of the Prague Opera three years later under Weber's direction. The first Czech lyric drama, "Dratenik," by Skroup, was performed in 1826. Czech nationalism flamed up in a mighty progressive movement with the granting of the Liberal Charter of 1860. A National Theater was founded in Prague, and the dominant musical figure of Smetana appeared on the horizon to take its place as the first native composer of world-stature.

In the Interest of Musical Education

THIS timely story on the famous Bohemian composer, Smetana, is one of a series of special anniversary articles, prepared by staff writers, which MUSICAL AMERICA has been publishing. Numerous colleges, schools, clubs, individual teachers and laymen inform MUSICAL AMERICA that these articles are being read regularly with conspicuous success in the class-room and at club meetings.

History of People's Struggles Against Foes Enshrined in Songs of Courage and Faith—Rise of Nationalism Signalized by Founding of State Opera, Where Smetana Conducted and Dvorak Played

and later studied under Liszt, who was ever one of his staunch admirers. He achieved note as a pianist, founded a school in Prague, and later successively filled posts as conductor of the Philharmonic Society in Gothenburg, Sweden, and of the newly-founded Prague National Theater, where Dvorak played in the orchestra.

When the first performance of "The Bartered Bride" in Vienna was given, its wealth of invention and piquant national color caused the elite to ask in amazement, "Why have we not known of this genius before?" It was not the first opera by Smetana to sound a national note, for "The Brandenburger in Bohemia" also had Czech "atmosphere." "Dalibor," a romantic opera, based on a native legend of a knight imprisoned in a castle who played so beautifully on a violin that folk came from far to listen, employed leading motives and occasioned a charge that the composer was trying to Teutonize his national art!

His most ambitious work, on a theme from Czech history, is the heroic opera "Libussa," in which he abandons the "set pieces" characteristic of "Bartered Bride." A group of sparkling comic operas includes "The Two Widows," "The Kiss" and "The Secret," in each of which he showed greater skill in welding rhythm to text. His last opera, "The Wall of the Devil," was composed in 1882 on a fanciful subject.

Wrote Symphonic and Chamber Music

Smetana was a notable figure in the orchestral realm, writing tone poems of genuine originality and force. These include the noble symphonic work, "My Fatherland," of which the second section, "Vltava," depicting the glories of Bohemia's chief river, is most familiar. The other sections are named "Vyschrad," after the castle of the first ruler of the nation; "Sarka," an Amazon-like character in native folk-lore; "From Bohemia's Meadows and Woodlands," an idyl; "Tabor," the citadel of the Hussites in the sixteenth century, and "Blanik," the magic hillside in which these fallen heroes now sleep, awaiting resurrection. Other orchestral works are "Wallenstein's Camp," "Richard III," "Hakon Jarl" and "Carnival in Prague," and there is in addition a "Triumph" Symphony.

His life was clouded by deafness and other misfortunes. The deaths of his wife and daughter were a source of great grief to him, and the latter event is said to have called forth his Quartet in C. His one other quartet, the famous work in program style, "From My Life," is extremely beautiful. A haunting high tone which recurs in the last section was described by the composer as a sound that persisted in his memory during his deafness. The bulk of his other music includes a Festival March, a trio for piano and strings, and piano pieces, including the well-known "Czech Dances."

Smetana died in mental darkness in Prague on May 12, 1884. Liszt is said to have uttered a simple eulogy in the words "He was a genius!" when he heard of the tragic end of his pupil, whom he had outlived.

Blazing a trail for the world famous Dvorak and subsequent Czech composers was not the least of his achievements. Dvorak reaped more fame, perhaps, than his predecessor. Zdenko Fibich, who produced a number of operas, was a worthy lesser follower. A small but vital group which is striving to carry on the message of these figures includes Viteslav Novak, Josef Suk, Karel Weiss, J. B. Foerster and the gifted young composer, Ottokar Ostrcil. The polka and the furiant are heard today in music rooms throughout the world, and the spirit of a great pioneer is present in the hearts of a nation of freed men. R. M. KNEER.

If the Metropolitan Stage-Door Could Speak!

[Continued from page 4]

was inconceivable to her that anyone else could be otherwise.

When the first American production of "Siegfried" was in rehearsal, Lilli, who had been at Bayreuth during the premiere there and had been invaluable to Wagner in innumerable ways, naturally took an almost parental interest in making the production a success. She went herself to the storehouse and selected the bits of property and rocks and things which she thought would make the settings most effective, and, furthermore, arranged them with her own hands on the stage, even in the scenes in which she did not herself appear!

At the final dress rehearsal of "Götterdämmerung" a number of the principals were still uncertain of their music. Lilli, letter perfect as usual, went over and over the ensembles without a murmur and even declined to sing half-voice. "I may not need it," she said when advised to save herself for the performance the following day, "but the others do."

A Last-Moment "Fricka"

As a business woman she knew how to drive a bargain. During the Grau régime, when "Rheingold" was to be given for the first time in a number of years, the singer cast for the rôle of Fricka fell ill on the afternoon of the performance. Maurice Grau was distraught. To cancel the opera meant not only loss of money, but loss of prestige as well. In despair he sought the Lehmanns, Lilli and her sister Marie, who occupied an apartment in the Hotel Normandie, a stone's throw from the Metropolitan. Lilli was darning stockings and Marie washing lingerie in the bathroom. Grau explained the situation and asked if Marie would sing Fricka. Marie could not, since to do so would make her lose her pension from the German opera house, of which she had been a member for many years. Lilli was the last resort.

"Lilli, what am I to do?" cried Grau, tearing his hair. "Marie cannot sing Fricka and there is no one else who knows the part."

Lilli emulated the Tar Baby and "said nothin'."

"Gott in Himmel! What shall I do? What can I do?"

Still no answer from Lilli.

"Lilli!" he went on, "can't you sing Fricka?"

Lilli came to life.

"Zwei tausend dollar," she said calmly.

Grau tore out more hair.

"Impossible!" he roared. "I'll give you a thousand!"

Lilli's eyes returned to her stocking and darning-egg.

"What do you say, Lilli; one thousand?"

"Zwei tausend dollar," from the diva in an even voice.

"Fifteen hundred!" from Grau.

"Zwei tausend dollar."

Grau walked to the window and looked over to the opera house. "Rheingold" had to be sung that night. There was no other Fricka available. After a minute he returned. "Very well," he said, "two thousand!"

Lilli again came to life and this time rolled up her darning.

"Marie," she called to her sister, "get the partitur of 'Rheingold.' We will sing through Fricka now, and tonight you will stand in the wings and give me every cue. I won't trust any prompter when I haven't sung a rôle for ten years!" Then to Grau: "Now, you get

out! I got work to do!" That night she sang Fricka and contributed largely to the success of the performance, and one who was present when the bargain was made noticed that she needed very little prompting.

A Famous "Hans Sachs"

Emil Fischer, the bass, who sang the first Hans Sachs in this country, established a reputation in the part that has never been equalled. He was one of the most popular singers of the German opera régime in the eighties and was second only to Lehmann in public favor. He had been a member of the Dresden Opera and broke his contract there in order to remain in this country.

When German opera was temporarily abandoned at the Metropolitan Fischer was unable to adjust his difficulties with the intendant of the Dresden Opera and so remained in New York as a teacher. Twenty years after his first appearance a benefit was arranged for him at the Metropolitan which netted him \$10,000.

Josef Hofmann's Début

No account of affairs at the Metropolitan during the eighties would be complete without mention of the début

there of Josef Hofmann on Nov. 29, 1887. Hofmann was then not twelve years old, and his coming had been much heralded. The program included Beethoven's First Concerto, accompanied by an orchestra of 100 under Adolf Neuen-dorf; a "Polacca" by Weber, arranged by Liszt, also with orchestra, and as solos a set of Variations by Rameau, a Berceuse and a Waltz of his own composition and a Waltz and a Nocturne by Chopin.

When the lad walked upon the stage, clad in a striped blue and gray sailor shirt, the audience was amazed at his smallness. His head, however, impressed by its size and beautiful symmetry and his hands by their unusual development for a child. In the Concerto he played the difficult Moscheles cadenza, but it was in the second movement that he won his hearers, completely reducing them "to cheers and tears." His phrasing and musicianship and his poetic insight into the inner meaning of the works he played were amazing. Of his own compositions it was said that they were good, but that they showed no flash of genius (shades of Dvorsky!), and the Waltz in particular had reminiscences of Chopin and Strauss.

After the conclusion of the program a request was made for someone in the audience to come upon the stage and play an original theme, which the lad would then develop. Accordingly, Camille Gurickx, a Belgian pianist, came forward, and, saluting the young artist with "respect, admiration and affection," played an intricate theme which in itself was a test of the boy's knowledge of harmony. Hofmann requested it to be repeated three times, and then, seating himself at the piano, improvised a response to the theme and an elaborate fantasia. The consensus of opinion was that it was not necessary to make any allowances for the youth of the pianist nor was there any cause to say it was good work for a child. He was simply written down as a phenomenon worthy of the sensation he had created.

And now the magic doors of the sentry box, which seem so prosaic to the unimaginative passerby of today, may be permitted to close. We are out in the street once more, but inside, behind the scenes, each nook and corner has caught something of these resplendent personalities of the eighties. They were builders of a tradition, and their influence was felt in the next decade, that Golden Age of our opera. We have seen something of them as they lived and sang. As for their successors—they beckon us upon another excursion through the stage-door, but this we may defer for a week.

JOHN ALAN HAUGHTON.

Federation Proposal for Higher Dues Favored in Majority of Club Replies

PEORIA, ILL., Feb. 23.—The proposal recently made by the authorities of the National Federation of Music Clubs that the per capita dues paid by each club, now five cents, should be increased to ten cents, in order to give the Federation an assured finance, is meeting with a favorable response from the clubs. The majority of the replies so far received to the questionnaire on the subject, sent out by the Budget Committee, agree with the proposed increase in dues.

It was at the meeting of the Federation directors in New York last November that the proposal for the increase was brought forward by Mrs. F. A. Seiberling of Akron, Ohio, chairman of finance, and adopted, to be sent on to the clubs.

The Official Bulletin, reviewing the present situation, sets out that the increase is essential for the development of the organization's efficiency. "The present five-cent membership due," it says, "are a hold-over from the remote past. Even at the time of their adoption they must have appeared small for an organization which was really attempting to do something. Yet at the present purchasing power of money they were a full equivalent of the ten-cent dues now asked. The Budget Committee in proposing a raise to not more than ten-cent dues for the national organization is endeavoring to develop the efficiency of the organization by an adjustment which simply maintains the past purchasing power of the dues, and is not attempting any relative increase, although at no time have the dues ever

sufficed to support the activities of the organization.

"The departments and committees have always had to finance themselves to a considerable extent. This they will still need to do. Individuals have contributed generously, and we believe they will continue to do so. Life membership and other special gifts have built up an endowment fund of about \$18,000, well invested. Last year's total income from dues and interest on investment was but \$6,000. With increased dues, increased membership and some supplementary receipts, it is hoped to bring it up to \$14,000."

An approximate division of the budget, based upon the increase in dues, would be estimated as follows:

President's office.....	\$3,500
Treasurer's office.....	1,200
Official Bulletin	1,500
Stationery and printing.....	2,500
Prizes and artists' contests expenses.....	1,500
Appropriation for six departments, with from fifteen to twenty sub-departments.....	3,000
Miscellaneous.....	800
	\$14,000

The National Bureau for the Advancement of Music spent \$2,500 from its funds last year to aid the work of the Federation, and C. M. Tremaine, director of the bureau, explains that the expenditure of this money, largely spent in the development of the Junior Club work, signifies without any doubt his belief in the need of the organization for increased funds. "This one department," he says, "increased from a little more than 300 clubs to more than 700 within the year, and the surface of what can be done has scarcely been scratched."

Alice Gentle Sings "Stars" by Harriet Ware

Alice Gentle sang Harriet Ware's "Stars" with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis recently. This favorite song again proved very successful. Miss Gentle is including it on all her programs this season and regards it as one of her most popular numbers.

Denver Civic Symphony Records Steady Advance

DENVER, Feb. 23.—The Denver Civic Symphony demonstrated in its fourth concert of the season on Feb. 14 that it is steadily progressing. Mr. Tureman, the conductor, led his forces in Mendelssohn's "Fingal's Cave" overture; a "Carmen" excerpt, Svendsen's vivid "Carnival in Paris"; a group including the Praeludium and Berceuse of Jarnefelt, "Valse Triste" by Sibelius, and, Tchaikovsky's "Marche Slave." The audience gave him an ovation. Mary Devereux Bolton was the soloist in

Grieg's Piano Concerto in A Minor, and played with vital, singing tone and a poetic and individual style. She was most cordially received by the audience.

J. C. WILCOX.

Bills in Senate to Drop Railroad Fare Surcharges

WASHINGTON, Feb. 20.—Touring artists are interested in two bills introduced in the Senate during the past week for the elimination of the present fifty per cent surcharges on Pullman and parlor car fares. The measures were presented by Senators McLean of Connecticut, and Shields of Tennessee. Both bills were referred to the Senate Committee on Interstate Commerce.

ALFRED T. MARKS.

St. Louis Welcomes Macbeth

ST. LOUIS, Feb. 23.—Florence Macbeth, soprano, and her assisting artists were acclaimed in recital at the Odeon on Feb. 9. Miss Macbeth's visit was her first to this city for many years and she aroused great enthusiasm in an aria from "Perle du Brésil" and other numbers. Wolf-Ferrari's "Secret of Suzanne" was spiritedly performed, with Miss Macbeth and Joseph Royer, baritone, in the leading rôles. The Scandinavian String Quartet contributed to the concert program and played the accompaniment for the opera.

HERBERT W. COST.

Gigli to Begin Tour This Month

Beniamino Gigli, tenor of the Metropolitan, left New York on Feb. 27 for a short tour of the East and Middle West. Cities in which he will sing are Buffalo, Ithaca, Cleveland, Detroit, Fort Wayne, Memphis, New Haven and Paterson. Mr. Gigli will be assisted by Helen Hobson, soprano, and Vito Carnevali, pianist.

Frank W. Healy, the well-known San Francisco concert manager, who accompanied the Sistine Choir on its successful tour of the United States, returned to New York with the singers last week and bade them farewell as they left on their return voyage to Europe.

Patricia Ryan, soprano, and Marian Cassell, pianist, gave a concert recently in Queen's Borough, New York, under the auspices of the Jackson Heights Community Council.

Massimo Etzi, teacher and coach, was engaged for two lectures on "Art and Italian Song" under the auspices of the New York Board of Education this month.

Anna Kwartin, coloratura soprano, with Coenraad V. Bos at the piano, will give a recital in the Town Hall, New York, on the evening of March 6.

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Humperdinck's Music Contributes to the Success of "The Miracle," the Most Artistic and Appealing Spectacle Ever Produced in This Country—Where It Fails—The Influence of Big Business and Millionaires Not Likely to Encourage Real Culture—How Germaine Schnitzer Entertained Dr. Georg Schneevoigt at the Ritz—How a Noted Pianist Went to Sleep at a Paderewski Recital—Huberman on Musical Conditions in South America—Why There Is Lack of Interest in the Caruso Foundation—Congressman La Guardia's Protest—How the English Protect Their Own Musicians—The Case of Mr. Johnson of California—The Worthy Work of Dr. Axt—Victor Herbert Is Pessimistic—The Song Writers Repudiate the Name "Tin-Pan Alley"—Murray Hulbert Eulogizes George Eastman and Declares for a New York Temple of Music and Art—Why Commissioner Enright Organized an Operatic Police Squad

Dear MUSICAL AMERICA:

Humperdinck's music to "The Miracle," the most extraordinary, artistic and appealing pageant ever produced in this country, should be credited with a considerable proportion of the success of the work, which was staged by Max Reinhardt, the noted German. The production was designed by Norman Bel-Geddes. The book is by Carl Vollmoeller. The entire production was made under the personal supervision of Morris Gest, who, with F. Ray Comstock, is credited with the enterprise.

The story, based on an old medieval romance, tells of a nun, who having been just initiated, is deputed to watch over the image of the Virgin, which comes to life and dons the garments of the nun, which the nun had deposited at the foot of the image as a certain piper brings to her a knight who offers her his hand as he bears her away. To save the little nun's good name the Virgin takes her place.

The main part of the performance is taken up with the adventures of the nun, first with the knight, then with others. In the end, as the nun—dramatically and effectively played by Miss Pinchot—awakens from what it appears has only been a dream, the Virgin lays off the nun's habiliments and returns to her pedestal which constitutes the "miracle." This, however, gives you no idea of the intensity of the performance, which is largely taken up in the first act with a vivid representation of the service of the Mass in the Roman Catholic Church. This, however, is done with such reverence, fidelity to detail as could cause offense to none, whatever their religious belief.

The performance is accompanied all through by an orchestra, under the capable direction of Einar Nilson, situated in the top gallery to the left as you face the stage, where there is also a chorus. A great deal of the music is based on the Gregorian chant.

In the opening act a tremendous climax is worked up, as during the service of the mass the nuns, monks, villagers, knights, with a large number of cripples and sick, assemble. The cripples appeal to the Virgin for help. This scene for its effectiveness will probably never be surpassed. It is the result of a gradual crescendo which grows to a climax when one of the cripples cries out that he has been healed and can stand again. The work of the crowds all the way through shows the hand of a master and tremendous preparation.

The adventures of the nun act almost as an anti-climax. The performance, however, comes to a beautiful and poetic conclusion when the Virgin resumes her position as a statue.

This, as you may conceive, might easily have aroused cynical criticism and even ridicule, but it is so gracefully, so modestly and impressively done by Lady Diana Manners, who alternates in the rôle with the Princess Matchabelli, as to produce a most profound and moving effect.

The performance takes place in the Century Opera House, which has been reconstructed so that the entire auditorium represents the interior of a medieval cathedral.

The production is said to have cost over a million. Even with the high prices of the tickets, which appear to be in the hands of speculators, it will take a couple of years to return even the first cost, which it seems was not considered by the producers, to whom we must credit the worthy purpose of presenting something that is beautiful, artistic and unique.

As these mammoth productions are coming into vogue, for "The Miracle" has been presented in the principal cities of Europe, even in Protestant London, where it made a great success, it is worth considering whether they serve the purpose expected of performances of a highly artistic character.

Let us see what is that purpose.

Surely, it is something more than to astound by tremendous mass effects. Surely, it is something more than to please the eye. Surely, it is something more than to arouse a feeling of astonishment.

If it be said that the real test of such efforts is whether they leave you entertained, exalted, better able to meet the battle of life, it must be candidly confessed that in this respect, marvelous as the production is, it fails.

What with the strain on the eyes endeavoring to accommodate themselves to the dim-lit cathedral, the crowds, the wonderful costumes, the banners of the knights, the blazing altar, there comes a time, long before the performance is over, when the eyes are weary. Then, even in spite of Humperdinck's very appropriate music, the continuous Gregorian chant finally loses its effect, and the ears begin to get tired. And before it is all over, even though saved by the beautiful and poetic climax, you are a bit soul-weary. Your power of appreciation has been exhausted. It has been all too wonderful, too much, and you realize that simpler performances accomplish their artistic and certainly their humanizing and uplifting character far better.

Part of the burden cast upon the auditors is unquestionably due to the poor ventilation of the Century Theater, in which it does not differ from the Metropolitan, Carnegie Hall and other places. What the chorus and the orchestra must suffer up in the top gallery, where the air is exceedingly bad, deponent sayeth not.

If the wonderful production of "The Miracle," which is crowded to the doors at every performance, and which, indeed, I will admit is worthy of the highest praise, is to express the modern tendency of lavish expenditure, to produce the marvelous, the overwhelming, then I must candidly admit I think it is a tendency in the wrong direction.

The law of limit can neither be avoided nor evaded.

There is a limit to the capacity of the human to absorb, whether it be food or entertainment. We all know that when you have too much of anything, there is a natural feeling of antagonism, almost of resentment, aroused. In a minor way this will apply to the classic programs that some of our conductors indulge in, just as much as it will apply to those good people who think they have accomplished a triumph when they have given you a dinner of so many courses that you feel like a stuffed anaconda and it takes you a week to recover.

Who has not felt as he passes through the galleries of a great museum or palace in Europe that the very multiplicity

Viafora's Pen Studies of Celebrities



May Peterson, American Soprano, Formerly of the Metropolitan Opera Company, Has Established Something of a Record in the Realm of the Recitalist by Covering a Goodly Mileage Annually, Invariably Making a Transcontinental American Tour. A Pupil of Jean de Reszke, Miss Peterson Made Her First Appearances in Opera Abroad, Singing at the Paris Opéra Comique. She Returned to the United States When War Broke Out and Made Her New York Debut in 1915

of the beautiful and artistic things that are shown finally palls? The power of discrimination and certainly the power of appreciation has been dulled, perhaps lost.

So I would say that "The Miracle," while it will no doubt continue to attract multitudes, while it marks the highest point yet reached in the production of such spectacles, while it has been carried out with the utmost devotion by all concerned and while unquestionably the artistic, the beautiful have been considered to be paramount factors, at the same time it does mark the entrance of "big money," big business, the millionaire into art, music, the drama, and the result is not encouraging for the future progress of real culture in this country.

You are in a private suite at the Ritz with that charming and talented pianist, Germaine Schnitzer, who always suggests to me a delightful bit of bisque as your hostess. She is giving a little luncheon in honor of Dr. George Schneevoigt, the Finnish conductor, who has just arrived to fulfill a guest engagement with the Boston Symphony Orchestra.

On her left is charming Mrs. Inez Barbour Hadley, wife of the noted American composer and conductor. Next to her is Richard Aldrich, veteran music critic, who recently retired from the New York Times, full of life and good humor. How anybody ever could believe the story that he is cold and reserved has always puzzled me. Next to him is Berthold Neuer of William Knabe & Company and next to him is Leonard Liebbling of the New York American.

Next to Liebbling is Olin Downes, who has succeeded to the responsible work from which Aldrich has now resigned. Next to him, at the end of the table, is Mrs. Sada Cowen, great music lover, so much interested in the Stadium Concerts. On the hostess' right is Mrs. Charles Guggenheimer, a handsome woman and a mighty power in the musical world, who devotes her life to furthering worthy musical enterprises. On that side of the table, too, is Bronislaw Huberman, a most interesting man and a violin virtuoso of the first rank.

Here you have an opportunity of seeing some of the big artists in private life and also an opportunity of listening to a mélange of good stories and shop talk. You also realize that there is among them a certain spirit of camaraderie, for never mind what they may say of one another when they criticize the absent, they hang together desperately when they meet.

Mrs. Guggenheimer tells me that she is not so much interested in bringing out a lot of new talent, most of which never gets anywhere, as she is in helping those who are already a success but who are in need of persistent support.

The presence of the guest of honor,

Dr. Schneevoigt, naturally brings up the subject of conductors in this country. I express my opinion that while we are always delighted to receive such great talents as this worthy Finn, at the same time we have a good many conductors of ability who never have a chance.

"Where will you find them?" asks Madame, to which I reply, "I will undertake to find several first-class ones among the members of our own American orchestras," which leads to my being called upon by the lady to give a definition of what I mean by the word "American."

I have always maintained, say I, that the word "American," as we use it, is that it should embrace all those who are here to earn their bread by music, of whatever nationality, whether they are citizens or not. I think that is a broad and fair definition.

While we are talking, Mrs. Cowen and Bronislaw Huberman are getting into an exciting conversation with regard to the merits of certain compositions, which is interrupted by Leonard Liebbling with a story of how at a Paderewski recital he sat next to a very noted pianist—not de Pachmann—who went to sleep and snored, and whom he repeatedly brought back to a realization of where he was by prodding him in the ribs. Liebbling tells you that in order to cover up the delinquent one, he had quoted him in the New York American as saying something agreeable about Paderewski. This in turn provoked a telephone conversation with the distinguished pianist who had slept to the effect that he must have talked in his sleep if he said it.

To the rescue comes our charming hostess, who says: "No wonder the poor man slept. He had just come from a long journey and an exhausting concert tour and was no doubt tired."

"Well," said I, "it is nothing extraordinary for somebody to go to sleep in Carnegie Hall. That happens to people who have not been on exhausting tours and have not been on long journeys, for the atmosphere of Carnegie Hall, where the ventilation has always been bad, as it is in most of our auditoriums and churches, disposes to slumber, especially if the orchestra is playing a long-winded concerto which has not any particular interest."

Huberman, who has not ceased talking through all this, goes into a very interesting description of musical conditions in South America. Says he: "When the cattle prices are high, everything musical goes. You can be a bum violinist and you will have a full house, but when cattle prices are low, you may be the greatest virtuoso on earth and you will have just 300 in the great Colon auditorium in Buenos Aires, which is capable of seating 5000."

Incidentally, Huberman whispers to

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

me that Schneevoigt is really a very great conductor, that there will be under his baton two or three minutes of such inspired conducting as could only come from a Nikisch.

Somebody has brought up the question of how monotonous it must be for artists to play the same composition again and again.

"Not in my case," says Huberman. "Every time I play a concerto, it is as if I were playing it for the first time. Everything else is forgotten. That maintains my interest and also I think my artistic ability."

Later on he said he is getting to like this country more and more. Naturally—the press is getting more appreciative all the time and he is getting more engagements all the time, so why shouldn't his affection for us be growing at a very rapid rate?

Schneevoigt impressed me all the more because of his exceedingly modest attitude. He is in no sense dogmatic. While expressing his opinions on important matters connected with art and music, he does so with that courtesy and moderation which in themselves proclaim the maestro. He also suggests a great deal of that spirituality and reserved power which are particularly characteristic of the Scandinavians.

"And now I am going to California," says our lively little hostess, as she shakes us all by the hand and tells us she has had what the Americans call "a perfectly lovely time."

* * *

The other day they gave at the Metropolitan a memorial matinee with a double bill of operas, including "Cavalleria" and "Le Coq d'Or," at which Galli-Curci sang her farewell. The memorial was to raise further funds for the Caruso Foundation, which was started soon after the great and beloved tenor's death.

It will be remembered, too, that the first concert for this purpose at the Metropolitan raised some \$11,000. A number of subscriptions were sent in later. Then the fund lagged. It was proposed to raise a million.

Not desiring in any way to handicap the distinguished ladies and gentlemen who are interested in this purpose, I have refrained from any comment so far. It seems to me, however, that there is a reason for the serious lack of interest which has been shown by the general public and even by music-lovers and opera-goers. I can only account for it by the fact that those who have the matter in charge have declared the purpose of the fund to be competitive scholarships for a year's study abroad by Americans seeking an operatic career.

Now then, let us look at the facts.

Caruso made his great reputation unquestionably in this country. It was also here that he made the big money between his fees as a tenor at the Metropolitan, his concert tours and his royalties from the records that the Victor Company produced and which amounted to tremendous sums. In fact, very large revenues are still derived from them.

It is furthermore known that Caruso himself had repeatedly expressed his appreciation of the devotion and friendship that had been shown him in the United States, which in a sense he reciprocated by sending one of his boys to an American college.

For these reasons I have always believed that while Caruso would have considered it a great honor to have a memorial fund in his name, the interest on the capital of which was to be devoted to helping talented young Americans to an operatic career, he would have been the first to deprecate sending such talent for a musical education to Europe. He would have been one of the first to tell you that, apart from the Americans, French, German and other artists and teachers here in this country, there were plenty of Italians as good as they had in Italy.

There may, it is true, not be the same opportunity for an operatic debut in this country as there is in Italy, but apart from that there is no reason why students should go to Europe for a musical and certainly not for an operatic education.

There is, however, a broader question involved in the matter, which I believe to be paramount. When such a foundation as that for the Caruso memorial, which numbers the names of some of our most distinguished artists, citizens

and others, declares that the successful candidates must go to Europe for their musical education, they are virtually announcing to the whole world that these talented young people cannot get that musical education in this country. This means that even at this late date we do not have teachers of sufficient experience and ability to give the necessary education.

It is my conviction that this is absolutely untrue. This attitude by the directors of the Caruso memorial I believe to be one of the main reasons why the fund ceased after the first outburst to enlist the sympathy and support of music-lovers and opera-goers.

* * *

Right in line with my position is the stand recently taken by Congressman LaGuardia, who uttered a protest against the movement of the Military Order of the late war to acquire a portrait of Admiral Sims painted by a French artist. LaGuardia wants to know why an American artist was not employed to do the work, to which he added if the Military Order is to acquire a gallery of our distinguished soldiers and sailors, by all means let the work be done by American artists.

This protest has been voiced by some of our most distinguished painters to the effect that it is unjust to pay tremendous sums to foreign painters, some of them only of fair repute, for portraits of Americans when we had quite a number of portrait painters of the first rank in our own country.

* * *

Now let us see what they do on the other side.

When the Viennese State Opera Company undertook to go to London for a season in May and June, bringing their own fine orchestra, with Richard Strauss himself wielding the baton, the British musicians rose in protest and declared that they could play the accompaniments to the singers as well as the Viennese musicians and therefore they wanted to prevent the entrance of foreigners at the time when so many British players were unemployed, so the Viennese company, much to the regret of the music-lovers, abandoned its plan to go to London, where there has been no good Continental opera since before the war.

The fad for what is foreign is not confined to this country, for in Boston you will find "New York Store" and in New York you will find "Boston Store," and you will also find many who are ever ready to leave a good, wholesome and loving wife for a bag of bones, bobbed hair, lipstick and a necklace of fake pearls. That's why our vulgar new rich will tell you with a great deal of emphasis that their portrait is going to be painted by a certain distinguished foreign artist—incidentally they never forget to tell you the price.

* * *

Now, to give you an idea how carefully the English defend their own interests, let me remind you that some time ago I told the story of a certain Mr. Johnson, an Englishman, but now a naturalized American citizen, who had endeavored to give recitals in England but was prevented from doing so.

At the time that I referred to the matter, I quoted Mr. Johnson as contrasting the attitude of his own homeland with our far more liberal attitude to artists who came to us from abroad.

My article, it seems, was taken up by Shirley M. K. Gandell, secretary of the Cosmopolitan School of Music and Dramatic Art in Chicago, who sent it on to London to the secretary of the British Music Society, who in turn passed it on to His Majesty's Chief Inspector of the Aliens Branch.

The chief inspector reported that Mr. Johnson, born an Englishman but now an American citizen by naturalization, is therefore subject to the provisions of the Aliens Order, 1920. One of these provisions is that leave shall not be given to an alien to land in the United Kingdom for employment unless he produces a permit in writing issued to the employer by the Ministry of Labor. This provision was framed in the general interest of all British subjects employed or seeking employment and is not directed toward the protection of any particular form of employment, musical or otherwise. It is, in fact, administered very leniently in the case of artists and with due regard for the claims of art.

On arrival, explains the chief inspector (Mr. W. H. Porter), Mr. Johnson said that he had come to visit his parents, but that he might accept professional engagements. He was told about the regulations and was advised to apply

to the chief inspector. A little later an application was made by an uncle of Mr. Johnson, and in reply to this Mr. Johnson and his uncle were asked to call. Had they done so, Mr. Porter says, he would have been able to give Mr. Johnson what he wanted, but he neither called nor did he or his uncle write again, and until the receipt of the letter of the secretary of the British Music Society, nothing had been heard of him.

Mr. Porter hopes that the facts of this case may be known in order that it may be understood that no official in London has any intention of hindering distinguished artists from coming to England.

This correspondence will give you an idea in the first place how courteously British officials handle matters that are submitted to them and also it will give you an idea how easy it is for prejudice to be aroused when there is really no honest cause for it.

* * *

"Oh, what's the use? You can't get a show," said a talented young lady who had been certified as ready for a professional career even on the operatic stage.

This brings to my mind that Dr. William Axt, associate conductor of the Capitol Grand Orchestra, has for some time been conducting auditions every Tuesday morning and has been doing so without any particular publicity or blare of trumpets. While the number of those who have been selected from these auditions has been comparatively small, at the same time let me tell you that quite a number of artists who have since obtained distinction started right there. Among them let me name Jeanne Gordon, Vincente Ballester, Mario Chamlee, Désiré Defrère and Anne Roselle. So, you see, it is very easy to make broad statements which on examination have little or no foundation.

Then, too, besides the many auditions at the Metropolitan, we must not forget the painstaking auditions which are being held to discover composers as well as talented players and singers who are worthy to appear with the symphony orchestra at the Stadium Concerts. While so far the results have not been extraordinary or perhaps even satisfactory, at the same time one or two great talents have been brought out, and, what is not generally known, a number of other talents have been helped to engagements which have enabled them to continue their musical education.

It is most earnestly to be hoped that those who are interested in these auditions will not lose interest or faith but will continue the good work. Perhaps some day a young American talent will be discovered which will be so good that it will recompense them for all their labor and devoted effort.

* * *

There was a meeting of song writers at a luncheon the other day under the auspices of the Society of American Composers, Authors and Publishers at which Victor Herbert, who presided, said there would not be much chance for song writers who became grand opera composers until opera houses were established throughout the country giving native productions in English. Incidentally, Herbert said that his "Natoma" had had a run of thirty-five performances, which bids fair to beat the American record.

However, Herbert made an important statement which was to the effect that the production of native opera in English at the Metropolitan is now an impossibility. He said that while it was possible to get an American soprano, tenor or bass here and there, there are not enough American singers in any one organization to give a good production of native grand opera in English.

Seems to me a little investigation will show that dear Herbert is altogether too pessimistic.

Herbert also voiced, to the enthusiastic approval of the song writers present, that the name of "Tin-Pan-Alley" tended to belittle the work of those who are giving the nation its melodies.

One point he made which deserves consideration, namely, when he spoke of the need of obtaining legislation to protect the song writers' interests. Incidentally, he told of a Congressman who had said that a composer's talent was something which belonged to everybody and should not be paid for. When Herbert asked him how a composer was to bring up a family, the legislator made no answer, which reminds me of the time when during the war period a number of us were protesting against the closing down of all the musical instrument factories, a certain Senator exclaimed: "Ye

can't win the war with pianners, kin ye?"

"No," was the reply, "but you are winning it with music."

* * *

At the dinner of the Genesee Society, which organization includes all the high lights who were born in the upper part of the State, Acting Mayor Murray Hulbert delivered a eulogy on George Eastman of Rochester as a practical philanthropist.

Hulbert, who comes from Rochester, told of the establishment of the wonderful school of music there by Mr. Eastman and declared that as a member of the City Administration he intended to do all he could to further Mayor Hylan's project for a music and art center here.

At that meeting they elected as the next president of the society Louis Wiley, business manager of the *Times*, who has done so much to bring that paper up to a point of splendid prosperity. He also has won favor by his very able addresses delivered all over the country in which he discussed not only matters of interest to publishers but the relations between the public and the press. A very remarkable man.

* * *

Commissioner of Police Enright has just announced that Léon Rother, the distinguished French bass of the Metropolitan, will be made a captain of police, as will Giuseppe Bamboschek, the conductor. There are now among the members of the operatic force who are also officials of the police department, besides Rother and Bamboschek, Frances Alda, Giovanni Martinelli, Titta Ruffo, all under the direction of Honorary Chief Beniamino Gigli. Gigli has a sign on his automobile and the green light. As Rother says: "Gigli took me riding and we went 'shush' down the street, just like that, without waiting for a street car."

A wag has said that the reason the popular Commissioner has made all these artists officials of his force is that the singers have passed over on to him so many false notes that it is about time, in these days of rigid enforcement of the law, that we have an operatic police squad, says your

Mephisto

PHILADELPHIA HAILS NEW ARDEN QUARTET

Will Make Feature of Modern Music—Orchestra Marks First Anniversary

By W. R. Murphy

PHILADELPHIA, Feb. 25.—The Arden String Quartet made a decidedly favorable impression at its debut concert in the New Century Club auditorium. The quartet revealed the possession of personality as well as of fine musicianship in a program which contained the "American Quartet" of Dvorak, Schubert's in E Flat, two transcriptions by Frank Bridge and a trio of interestingly modernistic pieces by Stravinsky, played for the first time in Philadelphia.

It is the purpose of the Ardens to introduce novel music, giving contemporary composers an opportunity of being heard. The personnel of the quartet is David Cohn, first violin; Joseph Brodo, second violin, Maurice Kaplan, viola, and Benjamin Gussikoff, cello. All are young members of the Philadelphia Orchestra.

The first anniversary of the Main Line Orchestra, organized to provide Sunday afternoon music for its sponsoring association, made up of residents in Philadelphia's suburbs, was highly successful as given at the Ardmore Theater. Adolph Vogel, of the Philadelphia Orchestra, is the conductor, and he has worked with excellent results in achieving satisfactory effects from his band, composed of talented amateurs supplemented by some professional artists. Very good work was done in the Overture to "The Merry Wives of Windsor," the "Blue Danube" Waltz and extracts from Delibes' "Sylvia" ballet. Sally Caskin was heartily applauded as soloist.

Marie Sundelius, soprano, will give a recital in North Adams, Mass., on March 7.

Rimsky-Korsakoff Throws a Revealing Light on Musical Russia

Composer's "My Musical Life" an Important Document, Providing an Intimate Picture of a Great Period in Slavic Musical History—Frankness Its Characteristic Quality—The Famous "Circle" and Its Tendencies—Rimsky as Student, Teacher, Artist and Man



YOUNG composers and ex-ecutants who nurse the easy and fatal belief that there is a royal road to technical competence in their art—a road, of course, whose broad, smooth way is perpetually open to them—can do themselves no better service than to read thoughtfully Rimsky-Korsakoff's recently published "My Musical Life" (New York: Alfred A. Knopf). The Russian master himself harbored such a delusion in his salad years, thanks partly to Mily Balakireff and the "circle" he ruled. Balakireff, the brilliant but erratic composer of "Islamey," had never had any systematic course in harmony and counterpoint and had not even superficially applied himself to it; he "evidently thought such studies quite unnecessary." He came into Rimsky-Korsakoff's life at the wrong time, imposed his strong will upon the young dilettante, and materially retarded his technical progress. Fortunately, Rimsky found the light before it was too late, and the story of his brave and tireless struggle for a complete mastery of his medium is one of the most stimulating pages in musical history.

What a company that was that met at Balakireff's in the early sixties! There was Moussorgsky, Cui, Stasoff (the writer on art and music) and of course Balakireff himself, "young, . . . unhesitating, authoritative and straightforward in speech." "The taste of the circle leaned toward Glinka, Schumann and Beethoven's last quartets." Not bad by half; but "eight symphonies of Beethoven found comparatively little favor with the circle. . . . Mozart and Haydn

were considered out of date and naïve; J. S. Bach was held to be petrified, yes, even a mere musico-mathematical, feelingless and deadly nature, composing like a very machine. . . . Chopin was likened by Balakireff to a nervous society lady."

So much for the first serious musical influences surrounding Rimsky-Korsakoff. As a matter of fact, musical art almost lost one of its most brilliant and penetrating creative intellects in those early years. Life in the Marine Corps, in which Rimsky was then enrolled, was not calculated to bring out the finer side of the students, and the future composer, while continuing his music studies, was more or less indifferent.

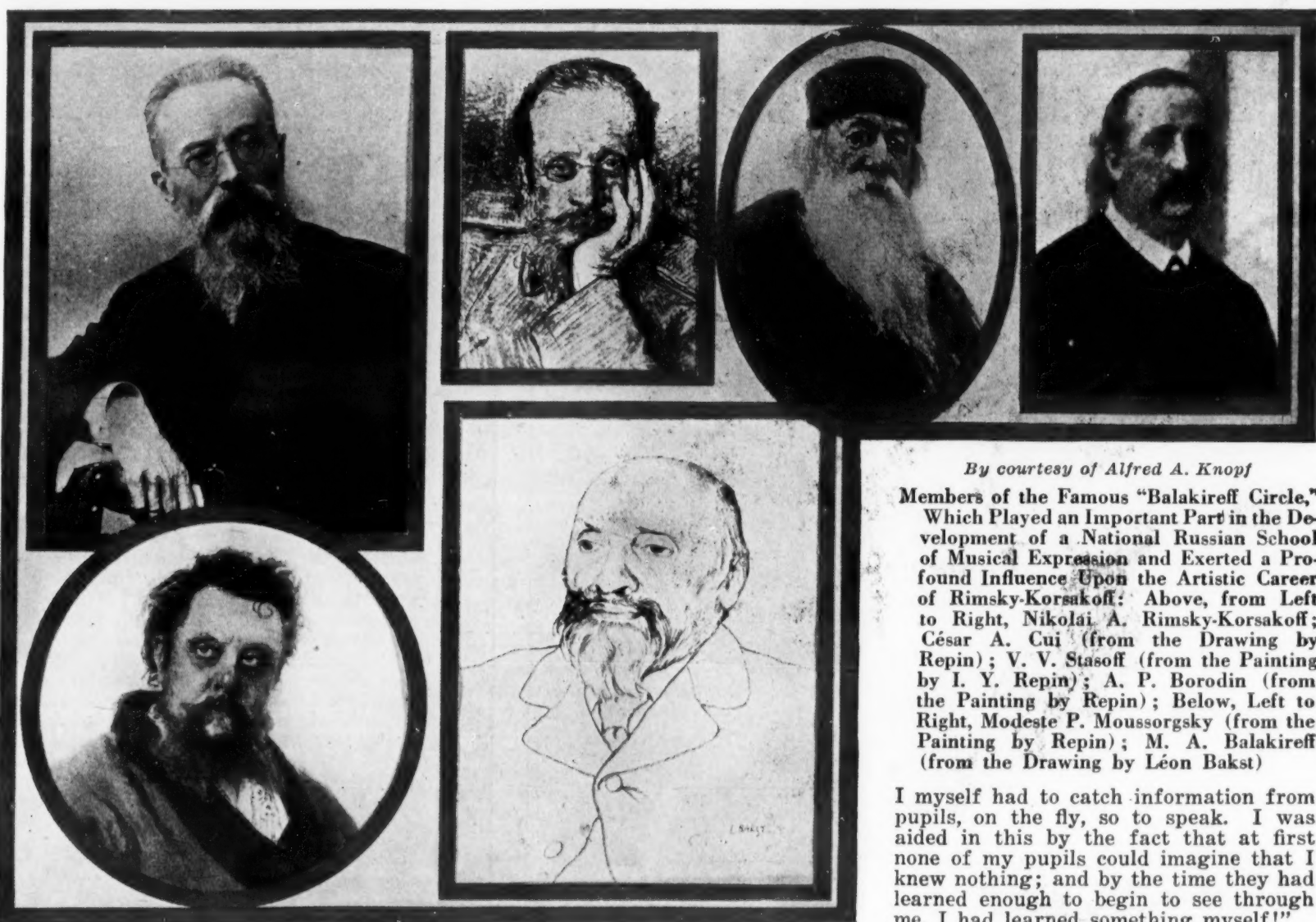
Space exigencies do not permit of a systematic tracing of the musician's early career or of his various spiritual adventures. His early studies in music were desultory, and his experiences in the navy, while they doubtless enriched his imagination, thanks to certain exten-

sive travels, are not particularly arresting.

Balakireff and his circle, despite their rather rigid outlook upon music in general, exerted a powerful influence upon the budding musician. The contact with and friendship of such musical temperaments as Borodin and Moussorgsky definitely stimulated his latent creative powers and cemented his resolution to make music his lifework.

One of the most interesting and candid passages in a document whose characteristic quality is unhesitating frankness deals with the author's acceptance of the invitation to become Professor of Practical Composition and Instrumentation as well as leader of the orchestra class at the St. Petersburg Conservatory. Rimsky was at that time but twenty-seven, and although he had already produced "Sadko," "Antar" and "The Maid of Pskov," was, so far as actual theoretical musical knowledge was concerned, a mere amateur. His own words are clear and final on the subject: ". . . I was a dilettante and knew nothing. This I frankly confess and attest before the world. I was young and self-confident; my self-confidence was encouraged by others, and I joined the Conservatory. And yet, at the time, I not only could not decently harmonize a chorale, had not written a single counterpoint in my life, but I had hardly any notion of the structure of a fugue; nay, I did not even know the names of the augmented and diminished intervals. . . ."

"But the step had been taken. Having bound myself to guide the Conservatory pupils, I had to pretend that I knew everything and that I understood all the problems of the pupils. I had to resort to general remarks: in this I was helped by my personal taste, by my sense of form, understanding of orchestral coloring and a certain fund of experience in the general practice of composition, but



By courtesy of Alfred A. Knopf

Members of the Famous "Balakireff Circle," Which Played an Important Part in the Development of a National Russian School of Musical Expression and Exerted a Profound Influence Upon the Artistic Career of Rimsky-Korsakoff: Above, from Left to Right, Nikolai A. Rimsky-Korsakoff; César A. Cui (from the Drawing by Repin); V. V. Stasoff (from the Painting by I. Y. Repin); A. P. Borodin (from the Painting by Repin); Below, Left to Right, Modeste P. Moussorgsky (from the Painting by Repin); M. A. Balakireff (from the Drawing by Léon Bakst)

I myself had to catch information from pupils, on the fly, so to speak. I was aided in this by the fact that at first none of my pupils could imagine that I knew nothing; and by the time they had learned enough to begin to see through me, I had learned something myself!"

Not long after we witness this remarkable man working like one possessed to gain a complete command of his medium. During one summer he wrote (to quote a letter by Tchaikovsky) "innumerable exercises in counterpoint and sixty-four fugues, ten of which he sent me for inspection. From contempt of the schools, Rimsky-Korsakoff went over to the cult of musical technique. . . ."

The book is a veritable mine of treasure to those interested in the great musical figures in Russia half-a-century ago. Moussorgsky is brilliantly, and not always approvingly, described. His temperament, his fine qualities, his weaknesses as man and as artist are set down with the intimacy and sureness of touch which come of long friendship. The same may be said of Borodin, that generous soul, greatly gifted chemist and, unhappily, too-occasional composer.

Indeed, the volume's outstanding quality is perhaps its candor, relentless and momentarily almost cruel, but honest to the core and always unafraid. Rimsky exposes his own weaknesses quite as freely and ruthlessly as those of his associates and acquaintances: he is passionate in his pursuit of truth, and every line of his autobiography testifies to the utter sincerity of the man and his expressions.

It is a remarkable human document, a book which will be read with avidity no less by those whom the author's music leaves unmoved than by his devoted admirers. Crudely set down, as Carl Van Vechten concedes in the opening sentence of his introduction, it paints a vast and illuminating picture of musical Russia during a most important period; a picture conceived on a grand scale, yet crowded with significant detail. It is difficult to exaggerate the importance of such a work.

The competent translation, made from the revised second Russian edition, is by Judah A. Joffe. B. R.

SAMAROFF

Wilmington Evening Journal, December 13, 1923.

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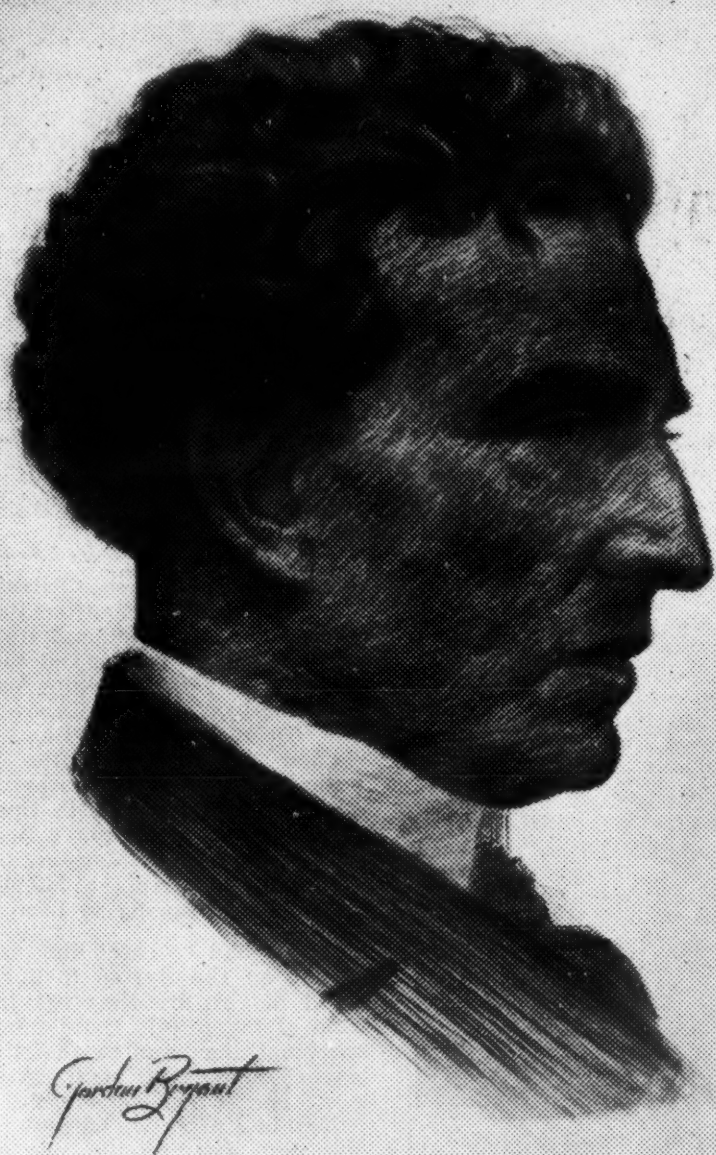
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LHEVINNE

Achieves Notable Triumph in New York Recital

He played with a fine singing legato and a pianissimo which might have turned many a lesser artist green with envy.—*Herald*, Feb. 12.

In a darkened hall the brilliant player led his hearers as through a flower garden of simple familiar delights.—*Times*, Feb. 12.

Mr. Lhevinne played brilliantly indeed. An unsurpassable technician, his style steeped in a simple and wrapt devotion to the delight of all that he offered, there were times last night when he seemed a giant gently and patiently wishing for a sonata worthy of his contending.—*Sun and Globe*, Feb. 12.

He is a pianist with a ravishing touch, sure artistic appreciation, and a dazzling finger and wrist technique.

Lhevinne's pianism and interpretations rank him high of those performers who please rather than astonish or overawe.—*American*, Feb. 12.

He was a pupil of the fiery Safonoff, who used to thrill our Philharmonic audiences by the way he built up the Cossack march in Tchaikovsky's "Pathetic Symphony" till it loomed up like a Mount Ararat.

Lhevinne can do similar things with piano pieces. He can sing, too, on the piano, better than most vocalists can with their throats, a broad melody like Schubert's "Lindenbaum," or dramatize a song like Liszt's "Loreley," till you seem to see the maiden on the rock, combing her golden hair with a golden comb and making a boatman below so crazily enamored that he almost comes to grief in the squall.—*Post*, Feb. 12.

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Local Guarantors Back Season —McLean Appears with Symphony

By Mabel McDonough Furney

DETROIT, Feb. 23.—Feodor Chaliapin made his first Detroit appearance in opera on Feb. 16, in Boito's "Mefistofele." Vocally he was at his best, and his acting in the title-rôle was thoroughly convincing. The huge audience was aroused to a high pitch of enthusiasm, and recalled the bass many times. Edith Mason also impressed the audience as *Marguerite*; Forrest Lamont sang the rôle of *Faust* admirably, and Myrna Sharlow was a successful *Helena*. Giorgio Polacco conducted. Chorus and ballet were effective, and the Brocken scene was thrilling.

Mary Garden appeared on Monday evening in the title-rôle of "Salome," with Georges Baklanoff as *Jokanaan* and Riccardo Martin as *Herode*. "La Juive" was performed on Wednesday, Rosa Raisa, Charles Marshall and Virgilio Lazzari heading the cast. This brief season of the Chicago Civic Opera Company was made possible by a group of local guarantors, and was managed by the Philharmonic-Central Concert Company.

Cameron McLean, baritone, made his first local appearance with the Detroit Symphony, on Sunday afternoon, with pronounced success. Mr. McLean sang a romanza from Verdi's "Simon Boccanegra," Koenemann's "When the King Went Forth to War" and Damrosch's "Danny Deever." Samuel Lifschey, who heads the viola section of the Detroit Symphony, played a Lied by d'Indy, and again demonstrated the fact that many individual artists are to be found in the ranks of our orchestra. The orchestral feature was the Bizet Suite "L'Arlesienne," No. 2, which Victor Kolar presented with stirring effect. The program opened with the "St. Louis Symphony" March by Ganz and Suppé's "Beautiful Galatea" Overture. A Liszt Polonaise and excerpts from "Le Coq d'Or" completed the concert.

The seventh morning concert of the

Tuesday Musical took place in Memorial Hall on Feb. 20. Estelle Morris Goodspeed had charge of the program, which was devoted to the works of contemporary American composers. Edith M. Rhett gave a short address, and the musical program was presented by Aileen Kengel and Helen Henschel Morris, pianist; Florence Walker Johnston and Madge Miller, singers, and Ola Daffoe Eustice and Margaret Mannebach, accompanists.

PLAN POPULAR CONCERTS

Musicians of the Two Kansas Cities Confer for Summer Schedule

KANSAS CITY, KAN., Feb. 23.—A proposal to bring to Kansas City, Kan., a number of the concerts scheduled for Kansas City, Mo., next summer was made at a meeting at the Baltimore Hotel in Kansas City, Mo., on Feb. 12. The orchestra would be composed of local musicians of the two cities. Bessie Miller, supervisor of music here, and Mrs. Clyde Badger, a former president of the Civic Choral Club, attended the conference.

The plan to give several of the concerts on this side of the state line was introduced by Earl Rosenberg, director of Horner Institute. It is proposed to give open-air concerts at 25 cents admission, with a season ticket good for forty concerts at \$10. In order to give the musicians of the two cities a chance to discuss the proposition, a civic dinner was planned for the near future at the Armory, Kansas City, Mo.

The Topliker Violin Choir appeared in sacred concert at the Westheight Methodist Protestant Church on Feb. 10. Albert Sambol and Grace Preston, violinists, were soloists.

FREDERICK A. COOKE.

Bangor Artists in Concert

BANGOR, ME., Feb. 26.—In the third and final concert given in the City Hall under the auspices of the Bangor Business and Professional Women's Club, of which Flora I. Weed is president. Mary Potter, contralto, was assisted by Angelo Boschetti, baritone; Ary Dulfer, violinist, and Raymond Putman, pianist.

Miss Potter sang two groups by American composers. Her first was composed of Curran's "Dawn," Horn's "I've Been Roaming" and A. Walter Kramer's "The Great Awakening," which was encored, and her second, was made up of "My Lover Is a Fisherman," "Dreamin' Time" and "Mornin' on ze Bayou," by Lily Strickland. She also sang the aria "Lietti, Signor" from Meyerbeer's "Ugonotti." Mr. Boschetti was heard in numbers by Leoncavallo, Mattei, and other composers. Mr. Dulfer was warmly applauded for his playing of solos by Vieuxtemps, Handel, Fibich, and Sarasate. Mr. Putman, who acted as accompanist, was encored for a solo, an Impromptu by Reinhold.

JUNE L. BRIGHT.

ANNOUNCES ESSAY CONTEST

Federation Offers Prize to Be Competed for by Club Presidents

PORTLAND, ME., Feb. 23.—A prize of \$100 is offered by the National Federation of Music Clubs to the presidents of senior federated music clubs for the best 1000-word commentary on "The National Federation of Music Clubs as a Constructive Force in America." This prize is offered for the purpose of inspiring serious study of the principles and constructive measures of the Federation in its efforts to create a wider application of the art of music as an accomplishment, an educational factor and a stabilizer of civic forces. Mrs. William Arms Fisher, director of the Department of Education of the Federation, was inspired to recommend the prize by Edward W. Bok's offer of a prize of \$100,000 for the best treatise on International Peace, her idea being to secure the best ideas from the ablest club leaders on the problems concerning this large organization, which has for its precepts the betterment of humankind through music. Julia E. Noyes of Portland, Me., is chairman of the essay contest, which will close on May 1.

Albert Spalding, violinist, will give his last New York recital of the season in Carnegie Hall on the afternoon of March 2.

TORONTO SYMPHONY PLAYS

Marked Improvement Demonstrated in Twilight Concert—Other Events

TORONTO, Feb. 20.—The tenth twilight concert of the New Symphony Orchestra at Massey Hall on Feb. 5 was well attended. Schubert's "Unfinished" Symphony was given a particularly excellent performance. The orchestra as a whole shows marked improvement. The soloist was Paul Wells, who delighted the audience with his rendering of Liszt's first concerto.

At his song recital at Hart House on Feb. 5 Arthur Blight, recently returned from study abroad, sang effectively. Pearl Burford, pianist, was the assisting artist and Avey B. Clarke was an efficient accompanist.

An enthusiastic reception was tendered Alberto Guerrero, pianist, at the Toronto Conservatory Hall on Feb. 8, when he played a wide range of works. A Beethoven Sonata was one of his striking efforts. He was recalled again and again and added a number of extras.

The Sistine Chapel Choir on its return visit to Toronto for matinee and evening concerts was greeted by fair-sized audiences and received much applause.

W. J. BRYANS.

Albion Abandons Plan to Buy Site for New Opera House

WASHINGTON, Feb. 16.—Edouard Albion has announced that the attempts to purchase the site at the corner of Connecticut Avenue and Dupont Circle for the Washington Opera Company's new home have been dropped because of the high price of the land.

DOROTHY DEMUTH WATSON.

SAN ANTONIO, TEX.—The second of a series of three junior musicales sponsored by the Tuesday Musical Club, Lida Grosh, chairman, was given at the St. Anthony Hotel by Margaret Newton, Marian Kropp, Theresa Duft, Helen Gugenheim, Ruth Howell, Dorothy Smith, Elizabeth White and Felix St. Clair. Jo Beth Canfield, Catherine Clarke, Mrs. Nat. Goldsmith and Mrs. Julien Paul Blitz were accompanists.



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Country Eager for New Works, Lowden Finds in Business Tour for Firm



C. Harold Lowden, Composer, Conductor and Music Editor of Heidelberg Press

PHILADELPHIA, Feb. 23.—C. Harold Lowden, composer, conductor and music editor of the Heidelberg Press, has just returned from a four weeks' business trip in the interests of his firm. Mr. Lowden visited Baltimore, Washington, Richmond, Atlanta, Nashville, Cincinnati, St. Louis, Indianapolis, Kansas City, Denver, Chicago, Cleveland, Pittsburgh, Buffalo, Boston and New York, and reports splendid business activity in the musical profession in all of the cities. One of the Heidelberg publications which he found had been received with great popularity was R. M. Stultz's "That Dear Old Song." The publishing company is now fully installed in its new twelve-story building, into which it moved about the middle of November.

Mr. Lowden, who has been musical

director of the Linden Baptist Church in Camden, N. J., for eight years, has lately resigned his position to accept a similar post at the First Methodist Church in the same city. He is also director of the choral society of 100 members in Gloucester City, N. J.

VISITORS TO ROCHESTER

Gabrilowitsch's Forces Give Concert in Eastman Theater

ROCHESTER, Feb. 23.—The Detroit Symphony, conducted by Ossip Gabrilowitsch, appeared at the Eastman Theater, in an artistic program on Feb. 13, when the precision, finish and delicate suavity of Mr. Gabrilowitsch's conducting were well revealed in Schumann's Fourth Symphony in D Minor, a Bach Prelude, Chorale and Fugue arranged by Abert, Saint-Saëns' "Le Rouet d'Omphale," Dukas' "L'Apprenti Sorcier," and Tchaikovsky's "Capriccio Italien." The soloist was the concertmaster of the orchestra, Ilya Schkolnik, whose fine tone and finished style were exhibited in Vieuxtemps' Concerto in D Minor for violin and orchestra. The audience was very large and enthusiastic, encoring Mr. Gabrilowitsch and Mr. Schkolnik many times.

Harold Bauer, pianist, and Pablo Casals, 'cellist, appeared in recital at the Eastman Theater recently, and were received with marked favor. Edouard Gendron was accompanist.

MARY ERTZ WILL.

Erika Morini, violinist, is fulfilling engagements in the South, following her return from Havana, where she gave two recitals. She has been heard in Savannah, Pineville, New Orleans, Birmingham, Detroit and Columbus. She will give her New York recital on the afternoon of March 16.

Juan Manen, violinist, won a fine success in a recital in Little Rock, Ark., on the evening of Feb. 4.

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Bruno Walter Again Leads N. Y. Symphony After Tour of Russia



Bruno Walter, Famous European Conductor, Who Is Leading the New York Symphony as Guest During a Five Weeks' Period

Bruno Walter, who recently began a five weeks' guest conductorship of the New York Symphony, returned to the United States on his second American visit, after fulfilling extensive engagements as conductor in Germany, Austria and Russia. He led a Mozart series in Vienna in the early autumn and was subsequently invited to revisit Russia by the directors of the Moscow Great Theater.

Mr. Walter says that he found the orchestra in Moscow made up of almost the same personnel as it was when he conducted there under the imperial régime. The only difference is that the concerts are now given in the Opera

House instead of in the hall of the Conservatorium.

The Moscow orchestra, Mr. Walter relates, still maintains its old-time excellence, and in the conductor's opinion it is one of the best orchestras in the world. The New York Symphony guest conductor remained three weeks in Russia, leaving the country in December. He conducted five concerts and two operas in Moscow.

"During my engagement in Moscow," he said, "I had an opportunity to witness some very good opera performances. In particular there was a remarkable ballet production of Stravinsky's 'Petrouschka.' When presented by native performers, true Russian types, the pantomime greatly improves our understanding of the Stravinsky music."

Mr. Walter subsequently fulfilled a number of engagements as guest conductor in Berlin, leading the Philharmonic in a series of concerts, and also visited Hamburg and other cities in the same capacity.

With the New York Symphony this season he will lead five Sunday afternoon concerts in Aeolian Hall, three pairs of programs in Carnegie Hall, one Young People's event and concerts in Brooklyn and on tour in Washington, Baltimore and Philadelphia.

St. Louis Greets Denishawn Dancers

ST. LOUIS, Feb. 23.—The Denishawn Dancers were enthusiastically applauded in two performances at the Odeon. Ruth St. Denis and Ted Shawn were admirable in solo dances, and the ensemble work was also attractive. H. W. Cost.

ST. LOUIS, Mo.—Selma Muriel Frank, an eight-year-old pupil of Victor Ehling, impressed a big audience in an afternoon recital at Scrugg's Auditorium, when she played Mozart's Fantasia in D Minor, Haydn's Sonata in E, a Pastorale by Scarlatti and Beethoven's Concerto in C.

Beulah Beach, soprano, who has been ill for several months, is recuperating at a resort in the Bahamas. She will soon be strong enough to resume her concert work.

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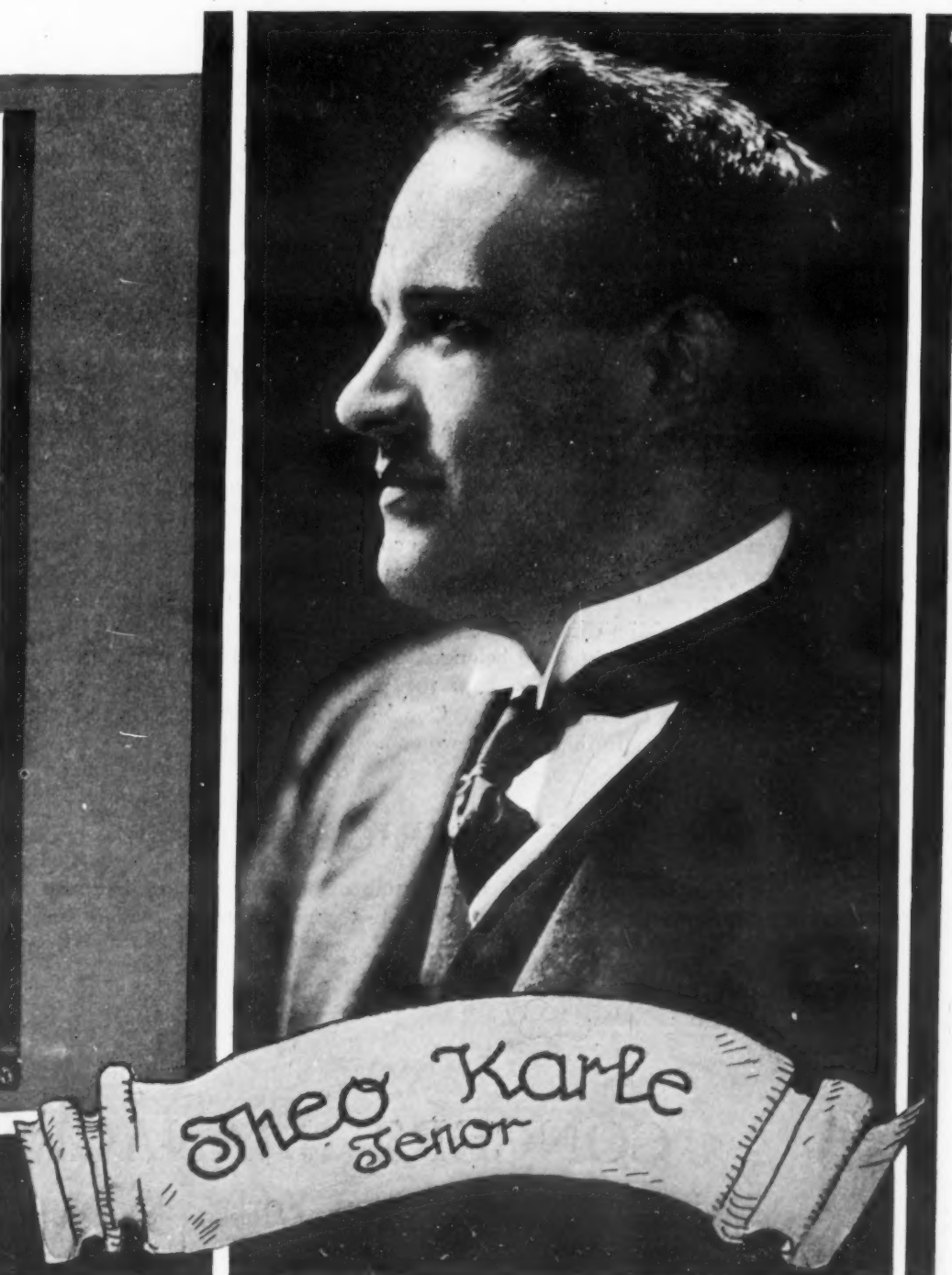
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AFFIRMATION

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ARRIVAL

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Talent far beyond the measure displayed by the average, a combination of technique and expressive power that captured and held the interest through Handel, Brahms, Liszt, Scriabin and Chopin . . . showed that the young pianist had developed a skillful, smooth-flowing technique, and a light touch for the softer, fluent passages. Liszt's sonata, "Après une lecture de Dante," received a dramatic performance of accentuated contrasts, in pace and in volume of sound. Scriabin served for an effective display of the pianist's abilities; technical brilliance, here as elsewhere, expressive ability in the various moods of these pieces. The performance was characterized by a certain impetuosity; sudden emphasis in the climaxes, effective in its fierce outbursts and marked contrasts. It was energy with a purpose, while there was ample lightness for softer passages. The young pianist should go far.

NEW YORK SUN AND GLOBE

She brought a picturesque personality and a dramatic and admirably controlled temperament to hold her audience. The occasion was in fact quite portentous, Miss Gradova looking like a combination of Peter Pan and Lord Byron. This quality of retarding her tempi was continued in the Liszt "Fantasia After Dante," but to compelling effect. There was mystery about her interpretation, complete concentration, variety of color, but a profoundly mature suggestiveness as well. One felt the ghastly silences of the Inferno. Miss Gradova rose to take her inflammatory applause with a wan aloofness that might have belonged to Virgil himself. Later there was a long group of Scriabin, whom the pianist knows thoroughly from her training with one of his pupils. One will look forward eagerly to the next recital of this absorbing young woman.

NEW YORK AMERICAN

A player of exceptional gifts, consisting of strongly marked interpretative talent, splendidly virile attack, accurate technical mastery, and a sensitive touch and soulful tone.

REPETITION

NEW YORK TRIBUNE

Gitta Gradova, a young pianist who played with striking effect at her début here last November, repeated and emphasized this first impression of unusual power and technique in her second appearance. It was intensive, vigorous playing, but not heavy. There was a spirit and impetuosity which made the performance always vital and expressive, often approaching the dramatic. The Franck number had an effective, sonorous performance, one of ample feeling and technical skill. Scriabin, for whom the pianist has shown a distinct aptitude, was represented by five numbers including the Fifth Sonata. The whole group was well performed, but especially the waltz, played with delicacy, color and appealing modifications of pace, while Gradova's emphatic, incisive style was well suited to the Scriabin. The sonata had a distinct poignance. The Chopin F sharp minor Polonaise, with the one in A major among the three encores, showed the young pianist's effectiveness in such grandiose numbers. It was a program that served well to display her strong points, and showed her to be a pianist well worth watching.

NEW YORK SUN AND GLOBE

Having made her New York début only a few weeks ago, Miss Gradova's quick return was of itself an indication of the favor she has found here. It is a favor well deserved, the brighter for its newness. Still contending with her youth, she has nevertheless found already something musical to say and has acquired a dramatic, picturesque means of saying it. Romantic intensity drives her some times to exaggeration out of alignment; over-emphases they are that work too impetuously for contrasts in tempi and dynamics. If these are faults, though, they are lively and arresting ones. An artist of such fire can almost be relied upon to melt them down within a few years and pour them, along with the metal of her artistic virtues, into a truly heroic mold. For there is big expressiveness in Gradova's playing. Her touch is warm and there is spring to it, keen virility behind it. Technically she is excellently prepared. She is aware of the keyboard as a whole spectrum and gives herself fiercely to the glowing of it. Her program was as individual.

NEW YORK AMERICAN

The second recital demonstrated anew that in this slim, unaffected young woman we have to deal with a pianist of unusual talents and attainments. She revealed, as before, a highly sensitive and soulful touch and tone quality, uncommonly agile fingers and wrists, and a deeply musical manner of conceiving and interpreting her music. Her programs, too, have an aspect out of the ordinary. She opened yesterday with Franck, followed with some most remarkable illuminative playing of a Scriabin group. Gradova has asserted her right unequivocally to be ranked with the best. Her future will be watched with close interest.

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Radio Enthusiasts Support Plan to Broadcast Concerts by Music's Stars

PLANS of the Radio Music Committee for presenting leading artists in concerts for broadcasting are developing rapidly, despite the opposition of the theater managers and rival broadcasting stations. The American Radio Association believes that the success of the plan for paying artists to broadcast from station WEAJ would create a monopoly for that station. The National Association of Broadcasters, following the lead of the committee, is preparing to start a drive for \$500,000 to be used to pay artists to broadcast from the smaller independent stations throughout the country.

The New York Producing Managers' Association at a meeting with representatives of WEAJ said that they would refuse to permit plays and musical comedies to be broadcast and would put anti-radio clauses in their artists' contracts. They claimed that if concert singers were to be paid for singing over the radio there was no reason why vaudeville players and song composers should give their services free.

Phonograph manufacturers and a number of concert managers have agreed to support the Radio Music Committee's project and to permit artists under contract to them to sing or play at the radio concerts.

Contributions in large denominations are said to be pouring in to the Central Union Trust Company, designated by the committee to receive the funds for the plan. The committee refused to issue a statement as to the exact amount of money contributed so far and would not venture to predict how much would be needed to put the plan into effect.

The opposition of the New York theatrical managers, the committee states, will have no influence on its plans. The threat of the managers to block the project by refusing to allow their artists to perform is not important, according to representatives of the committee, be-

cause only musicians and singers noted on the concert platform will be engaged for these concerts. In answer to the complaint of the other stations, W. E. Harkness, vice-president of the American Telephone and Telegraph Company, said:

"This station (WEAF) was chosen by the committee because of its technical superiority and because it is not interested directly or indirectly in the sale of radio receiving apparatus. But the station, as well as the plan of the committee, is purely experimental. There is nothing exclusive about any of it. There is nothing to prevent other broadcasters from making a similar appeal to the public."

The quality of the concerts and the length of the series will depend entirely

Bill Asks Free Use of Copyrighted Music for Radio

WASHINGTON, Feb. 27.—A bill for the revision of the copyright laws in order to permit the free use of copyrighted music by motion picture and other theaters, hotels and radio broadcasting stations has been introduced in the House of Representatives by Walter H. Newton, Minnesota. Representative Newton's bill was placed in the hands of the House Committee on Patents, which will hold hearings at an early date.

In introducing his bill Representative Newton pointed out that an effort is being made by the members of the American Society of Composers, Authors and Publishers to apply the law that was passed many years before the advent of radio broadcasting to cover their use of music which has been copyrighted. The playing of copyrighted music in theaters, hotels and by radio stations, he argued, was for the benefit of the public and without remuneration to the

on the response from the public. Arthur Judson, who is the concert manager representing the committee in engaging artists, will provide programs and artists of the highest concert hall standard. The committee emphasizes the fact that this is the first practical plan to provide better radio programs and that if the radio audience does not support it it will discourage further effort to improve the radio standard.

The first protest from local managers against the broadcasting of regular concert programs was received by George Engles in regard to the proposal to broadcast the New York Symphony program on Friday evening, Feb. 15. A local manager, who has engaged the orchestra for an out-of-town concert in the near future, wrote to Mr. Engles that the broadcasting of the concert would have a serious effect on the seat sales in his city. Since the orchestra was not being paid for extending the radio privilege and had been booked by the local manager some time in advance, Mr. Engles cancelled the arrangement to broadcast the concert.

players, and served to advertise the productions so broadcast. He claimed that such performances popularized the music and increased its sale, and said that radio broadcasting stations, theaters and hotels should not be required to make payment to the publishers, either in royalties or in any other manner.

ALFRED T. MARKS.

Samaroff Engaged for Philadelphia Music Festival

Olga Samaroff has been engaged as soloist for the Music Festival in Philadelphia on May 3. This will be her sixth engagement this season in Philadelphia, where she has already appeared with the New York Symphony, the Philadelphia Orchestra, at the Fairmount Park civic concerts, with the Matinée Musicale Club in the Bellevue-Stratford ballroom, at the home of Mrs. Morris Clothier in Villa Nova and in recital at the Academy of Music.

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ROCHESTER HEARS SUITE BY COATES

Palmgren Work Also Played —Schipa and Suzanne Keener in Recital

By Mary Ertz Will

ROCHESTER, Feb. 21.—The Rochester Philharmonic Orchestra, with Albert Coates conducting, presented several novelties at its concert at the Eastman Theater on Wednesday afternoon, Feb. 20. Mr. Coates' "Suite Ancienne," written in the style of the old masters, had its first performance. It proved to be most delightful music and was greatly enjoyed by the large audience.

The soloist was Selim Palmgren, the Finnish composer, who is head of the composition department at the Eastman School of Music. He played his own "Metamorphoses" Symphonic Variations for piano and orchestra, a work new to Rochester audiences. It was very cordially received, and both Mr. Palmgren and Mr. Coates were recalled many times. The program also included Tchaikovsky's "Pathétique" Symphony.

In the evening of the same day Tito Schipa, tenor, and Suzanne Keener, soprano, gave a joint recital in the Eastman Theater. Both artists were very enthusiastically received. The audience was large, despite a severe storm.

The Tuesday Musicales presented members in a program of German composers on Tuesday morning, Feb. 19, in Kilbourn Hall. Mrs. C. A. Howland, soprano, gave groups of Schubert and Brahms songs accompanied by Laura Wilbur Remington. Ruth Sonia Yalovich, ten years, played Bach's Italian Concerto with taste and skill, and Herman Ebling gave an able interpretation of Mendelssohn's G Minor Concerto, supported at the second piano by Charlotte Gregg. There was a large and cordial audience.

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It was a lavish program of a certain familiar charm which was admirably blended with the general atmosphere.—N. Y. WORLD.

He drew delicate sound pictures in half-tones, transmitting the impressions of the composers.—N. Y. TIMES.

A well developed technique and clear and vigorous style.—HERALD.

He plays accurately and with understanding of the various styles of piano music.—TELEGRAM AND MAIL.

He played with great fervor and expression.—BROOKLYN TIMES.

All in all, a healthy, natural player, sure of his artistic results.—NEW YORKER STAATS-ZEITUNG.



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—Leonard Liebbling,
New York American, Feb. 19, 1924.

"Miss Given has no trouble in making secure her position as one of the leading players of her sex."

—Frank H. Warren,
New York Evening World,
Feb. 19, 1924.

"Five years of recitals in the city have won for Thelma Given sufficient reputation to lure an audience that almost fills Carnegie Hall to hear her violin."

—*New York Sun and Globe*,
Feb. 19, 1924.



Photo © Elzin

"The vitality of her style and resonant tone imparted genuine interest to her performance. Her technical equipment was admirable and her dramatic expression eloquent."

—*New York Herald*, Feb.
19, 1924,

"Thelma Given, violinist of force and fire, matched by magnificent physique, compelled again the admiration of intuitive musician-

ship in heroic mold. A broad sweep of powerful bow, the brittle ending of each finished phrase were remembered traits of a gifted player, and one who plays most like a man."

—*New York Times*, Feb. 19, 1924.

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OPERA HEADS CONSULT

Metropolitan and Chicagoans Not to Vie in Signing Artists

Rumors indicating that the Metropolitan and the Chicago Civic Opera companies had reached an agreement about the engagement of artists brought an official statement from the office of Giulio Gatti-Casazza, general manager of the former institution, last week.

The Metropolitan Opera head denied that either company had been bargaining for the services of artists belonging to the other organization. "It is true," he stated, "that there have been some informal meetings between Samuel H. Insull, president of the Chicago Civic Opera Company, and myself as head of the Metropolitan. We have talked seriously and frankly about various phases of the operatic situation, chiefly about the engagement of artists by both companies."

"Mr. Insull admitted to me that he had not negotiated with and was not negotiating with any of the artists at present under contract with the Metropolitan. I assured him that I had not negotiated and was not negotiating for the services of artists at present under contract with the Chicago Civic Opera Company. All rumors to the contrary are therefore false and without foundation."

Federation Biennial in Portland, Ore., to Assemble in June

PORTLAND, ORE., Feb. 23.—The week of June 6 to 13 has been chosen for the Biennial Convention of the National Federation of Music Clubs in this city next year. This was announced at a luncheon, given by local musicians in honor of Mrs. Cecil Frankel of Los Angeles, who is chairman of the national program committee.

JOCELYN FOULKES.

Wife of Paris Newspaper Man Scores in Opera

At the premiere of Février's "Monna Vana," recently given for charity in Monte Carlo, one of the sensations of the

Brevities and Oddities in the Week's News

RICHARD STRAUSS has sold the Viennese rights of his new opera, "Intermezzo," for \$50,000, to a financial syndicate, according to a dispatch to the New York World.

* * *

An impassioned pacifist and a fire-eating militarist are to join hands in France in the production of a new opera, the text of which is now being written. The librettist is Deputy Morucci, representative of Marseilles in the French Chamber, and the score is to be composed by General Mariaux, Governor of the Invalides. A dispatch to the New York Herald says that those who have seen the libretto describe it as beautiful in poetic quality and inspiring in its climaxes.

* * *

A storm which arose in the Boulevard Methodist Episcopal Church in Binghamton, N. Y., over a sermon on divorce preached by the Rev. W. S. Crandall has been allayed. According to a dispatch to the New York World, seven members of the choir of thirty have been divorced, and because of the sermon, about half the members of the choir resigned, or threatened to resign. But the pastor, it is said, expressed his sorrow for having hurt the feelings of any of the choir or congregation, and the singers have accordingly resumed rehearsals.

* * *

Cannon Street, on New York East Side, is rejoicing in the presence of a youthful prodigy, Joyce Eunice Langer, a girl of five, who plays the piano with the self-possession of a veteran. Joyce won a \$5 prize in a moving picture theater contest the other day, playing airs from "Rigoletto" and "Martha" and other melodies, though she has never had a lesson, her parents told a Sun representative.

* * *

The famous 400-year-old organ of the Church of St. Gervais has been restored, after it had remained silent for five years. It was badly damaged by a German shell which smashed into the church and killed many worshippers on Good Friday of 1918. A dispatch to the New York Evening Post says the restoration was done so skillfully that it was found necessary to replace only the bellows.

* * *

There is a warning in the decision handed down by a French magistrate in the case of Virginie Comos, who, though she has attained the mature age of fifty-six, retains such a love for music that she insisted on singing in her church of Notre Dame d'Ourtiguet, near Albi. Though she believes her voice to be "pure as crystal," the church authorities, a dispatch to the New York Times states, likened it to that of a corncrake. On being expelled because she disturbed the church services, she returned and sang some rude words about the priest and congregation to the air of the "Marseillaise." In court, she told the magistrate that both the priest and congregation sang out of tune, but refused to give an undertaking to make no further disturbance. She was thereupon fined 25 francs.

performance was the singing and acting of Claudia Victrix in the title-role. No one seemed to know very much about the prima donna, but after her unequivocal success the fact leaked out, according to a special cable to the New York Times, that the singer was Mme. Jean Sapene, wife of the general manager of *Le Matin*. Other members of the cast were Lucien Muratore and Vanni-Marcoux. Mme.

Sapene, who is not a professional, was declared fully the equal of her confrères in the cast.

Ruth Pierce Posselt, eight-year-old violinist, who gave her first New York recital last season in Carnegie Hall, will play in Aeolian Hall on the afternoon of March 10. She is a pupil of E. Ondricek, Boston.

NEW ORGAN DEDICATED

Grand Rapids Hears Chandler Goldthwaite in Many Recitals

GRAND RAPIDS, MICH., Feb. 23.—Chandler Goldthwaite of New York, here for three weeks to dedicate the \$50,000 organ in the new Fountain Street Baptist Church, gave a recital on Feb. 19 before an audience estimated at 1700 persons. The program, which was much applauded, included several Bach numbers, a Toccata by Henri Mulet, several compositions and arrangements by Mr. Goldthwaite and other numbers. Mr. Goldthwaite has been playing at all the dedicatory services and at special auditions for various groups, organizations, etc.

"H. M. S. Pinafore" was presented Feb. 16 at Powers Theater by a cast from the choir of men and boys of St. Marks' Pro-Cathedral, with Tys Terwey, boy soprano, as *Josephine*. Randolph Currie appeared as *Little Buttercup*. Harold Tower conducted.

Frieda Hempel, Ignaz Friedman and Jacques Thibaud and Ernest Hutcheson appeared recently in recitals in Grand Rapids.

VICTOR H. HENDERSON.

Raymond Burt to Tour America Again

Raymond Burt, the youthful American pianist, who has been successful in Europe, will make an American tour in the near future. Mr. Burt first sprang into prominence when he was in Berlin. Being in Europe but ten days, he heard of a contest in Berlin for pianists. Seventeen others, representing as many countries, entered, but Mr. Burt carried off the honors. Shortly afterward he gave a concert in Berlin and was immediately successful, his Chopin interpretations being singled out for special comment. Paris subsequently indorsed the verdict of Berlin. Arriving home, he was engaged to make records for the Duo-Art piano.

The article from Philadelphia in *MUSICAL AMERICA* on Feb. 16 descriptive of the new civic opera enterprise in that city, was written by W. R. Murphy, *MUSICAL AMERICA*'s Philadelphia correspondent.

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AUGUSTA, MAINE:—It is doubtful if a more accomplished group of artists were ever assembled at one time in the City.

JACKSONVILLE, FLA.:—Evidenced remarkable technique and excellent taste. At least a dozen encores were demanded.

READING, PA.:—Brought out of their instruments a fullness, a clarity and brilliancy of tone that was a revelation. The concert lasted two full hours, but it seemed not more than half that time.

QUEBEC:—Quebecers will welcome the return of this company at any time.

TOLEDO, OHIO:—A 11 showed individual skill which in no way interfered with good ensemble playing.

JAMESTOWN, N. Y.:—The resources and possibilities of the harp in chamber music were amply demonstrated—technical and artistic ability little less than superb.



Left inset by Aldene

Nellie Zimmer, Premier Woman Harpist; Louise Harris, Left; Gladys Crockford, Right. Mario Cappelli, Tenor, Co-Artist on All Programs. Four Artists in an Evening Devoted to Musician and Layman.

NUMER OF APPEARANCES IN

BOSTON, MASS.....	7
CLEVELAND, OHIO.....	2
TOLEDO, OHIO.....	3
WASHINGTON, D. C.....	5
JAMESTOWN, N. Y.....	3
JACKSONVILLE, FLA.....	2
JOHNSTOWN, PA.....	5
BROOKLYN, N. Y.....	2
ALLENTOWN, PA.....	2
ST. PETERSBURG, FLA.....	4
PHILADELPHIA, PA.....	3
(In One Season)	
DETROIT, MICH.....	2
SANDUSKY, OHIO.....	4
(Four Times in 2 Years)	
RICHMOND, VA.....	2
READING, PA.....	4
MIAMI, FLA.....	2
HARRISBURG, PA.....	3
WILMINGTON, DEL.....	2

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New York Tribune
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New York Herald
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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

The Boston Symphony Plan

To the Editor of MUSICAL AMERICA:

Having read with interest of the effort being made to improve musical conditions, more especially managerial and orchestral conditions, I think it may interest the public to read what Henry L. Higginson once wrote to me at a time when the Friends of Music hoped to have an orchestra of its own. I had written to Mr. Higginson for advice, which, as it turned out, coincided precisely with the principles and methods always adhered to by the Friends of Music. It is so admirably put that I consider it one of my most precious possessions. It has never been published, but I think it belongs to all the world as well as to me.

"Dear Mrs. Lanier: I have received your letter and should have replied sooner but have been unable to do so.

"Here is my original plan, which has been adhered to. A body of as good musicians as I could get, to play under a first-rate conductor, and only under him: the men of the orchestra to be allowed to play in smaller concerts or clubs that our men have, and give instruction, but not to play in any other orchestral organization. The conductor to have absolute control of his men and require as many rehearsals as he chose, he to select the musicians, to make the programs, and to be responsible for that whole side; I to provide the means and the management. The latter part has been supplied through the services of Mr. Ellis and then Mr. Brennan, who came later.

"I recognized that the concerts would leave a considerable deficit, say \$20,000 or more yearly, and it might be much higher.

"I very rarely ask for any change in the program. In two or three cases of

a death, I have asked for some notice to be taken of the deceased. We began with twenty concerts in the evening, and twenty concerts in the afternoon—the same program—and a concert or two in Cambridge. After a few years we went to New York, and then farther. We began with a talented singer—Mr. Henschel—as conductor; he had had a little experience. Then came Mr. Gericke, who was a wonderful teacher of his men, he having had much training and a high reputation in Vienna.

"I have rarely looked at the bills. I have never shrunk at any price necessary to get the best talent, as I saw it. From early years I had had such knowledge of and connection with high-class musicians in Europe that I learned about men there. It has been a one-man machine, trusting to his assistants, namely, the conductor and the managers. I have had great luck in Mr. Ellis, who is honest as the sun, generous, a good bargainer, much liked everywhere. I have had six conductors, and, on the whole, the last is the best.

"The union leader came to me and tried to get our men into the union. My only reply was, 'There is no advantage to them, as I pay them more than the union pays and in that way get the best.' His reply to that was that the union would never lend us extra men when we needed them. My reply to that was that I would double all the wind, and had all the strings needed. And there we have stood.

"There has been the plan and it has been kept. I have relied on my men and found the reliance was justified. They have relied on me, not only the leading men but all the members of the orchestra, and there has grown up good feeling between us. I have spoken to the men at the beginning and end of each year and said what pleasant things occurred to me, thus fostering the pleasant feel-

ing of comradeship. I have always spoken of myself as a member of the orchestra.

"We have a pension fund, which is growing, and comes from extra concerts each year.

"In one point I have failed. I expected to give the concerts at low prices, and found it impossible, because the speculators took the seats and resold them at higher prices, and because the expenses grew so fast. I should think that the expenses were at least three times as much as they originally were.

"I have written out a great deal more than this, but after all, here is the plan. It is nothing but seeking the best, not limiting the costs, and each man—the conductor, Messrs. Ellis and Brennan, and I—minding his own business and not meddling.

"With kind wishes, I am, yours very truly. (Signed) H. L. Higginson."

All honor to the man who conceived this marvellous gift of a great orchestra for his country and who believed with Socrates: "Give me beauty in the inward soul; and may the outward and the inner man be at one. May I reckon the wise to be the wealthy, and may I have such a quantity of gold as none but the temperate can carry."

HARRIET LANIER.
Pres. Society of the Friends of Music.
Feb. 18, 1924.

Neglected War Entertainers

To the Editor of MUSICAL AMERICA:

Because I know you have always been interested in any measure which would benefit a musician, I am writing to ask you if your attention has been called to the necessity of compensation for disabled entertainers during the last war—who gave their time and talent to the boys in the camps and who now are incapacitated from illness contracted while doing so.

You are familiar with all of the reasonings regarding the actual need for diversion in the American Training Camps, as well as those abroad. That this was a real need was proved then and had the stamp of approval of the Government, as you know. I do not need to state anything regarding the way the musicians responded to the different organizations when they were trying to provide this entertainment. But even though the Government officials approved of entertainment for the soldiers and knew the great work done by them, nevertheless when the bill for compensation was being passed for the benefit of the disabled, no mention was made of the entertainers—only soldiers and nurses. Of course a disabled soldier-entertainer draws this compensation now, but receives it only as a soldier. If the entertainer happened to be a woman, she is not included in the list of the eligible ones. That this was simply an oversight and not at all withheld because of unworthiness, I am quite sure. Another good reason for a real representative of music in Washington!

Last year I went to Washington to see if compensation could possibly be secured for these entertainers. I was convinced that it could be done if enough force was brought to bear on the issue. There was not one among any I talked to regarding this subject who did not admit that an error had surely been made by not including all who helped win the war and who were now disabled. But nothing was done at the time because there was not a well organized body to demand or even represent musicians.

I have been the first one, they say in Washington, to present this issue to them. And although I am in correspondence with heads of different departments, senators, etc., and have succeeded in a way in giving this oversight publicity, you can readily see the advantage of having more power added to any claims which may be presented to the Disabled Veterans' Department there.

TYON HALL.
Tucson, Ariz., Feb. 21, 1924.

A New School of Voice

To the Editor of MUSICAL AMERICA:

In the spirit of the Open Forum—"Justice to All"—in discussing current topics in the vocal profession, I am offering a criticism of the reported statements made by Frantz Proschowsky in the interview which appeared in MUSICAL AMERICA, Dec. 22, 1923.

Mr. Proschowsky made a number of sweeping statements. Two stand out with particular prominence: "You breathe to live and not to sing," and "Singing is entirely a question of hearing."

Mr. Proschowsky, despite his qualifications, should not brand any long established principles as absurdities, which he seems to do, without at least offering logical reasons or substitutes for those he so ruthlessly casts aside.

The vocal world has not been standing still during the last twenty-five years. Things have been happening and many significant discoveries have been made—discoveries which have profoundly affected the old theories of vocal sound, among these old theories being that the larynx is the organ of phonation, or the organ in which vocal sound is produced by the laryngeal ligaments or so-called vocal cords. These have been credited with the power of producing all the elements that go to make up the voice; namely, the range, pitch, timbre, quality, volume and resonance.

The modern theory of vocal sound is in direct contradiction to the old theory. This modern theory holds that vocal sound is the result, not of an air impact upon the laryngeal ligaments, but a proper functioning of the entire resonating system (or the vocal instrument entire) including the cavities and resonators of the head, nose, pharynx, larynx, the mouth, the windpipe, and the bronchial tubes; and in addition to all this and what is far more important, for it is the crux of the whole matter, vocal sound is the result of an intellectual or will effort, through the use of tone attack or its equivalent, articulation, the stroke or shock of which causes the laryngeal ligaments and other membranes, as well as the entire resonating system, to vibrate, these vibrations collectively producing vocal sound, and collectively having the power to produce the various elements of the

The NEW YORK STRING QUARTET

Critical Comments from Coast to Coast—Season 1923-1924:

NEW YORK

The organization is MUSICALLY THOROUGH and TECHNICALLY POLISHED and its performances were a solace to the discriminative listeners—and most persons who go to quartet concerts are such.—Leonard Liebling in the AMERICAN.

The Brahms (C Minor) was admirably played, particularly in the Romanza, which was well phrased, and the allegretto movement, whose intricate rhythms offered a test as well as an opportunity. EXCELLENT ENSEMBLE work and a FINE SENSE OF RHYTHM distinguished their playing throughout the evening.—Deems Taylor in the WORLD.

Their tone was good and their playing expressive, while they brought a VERY AGREEABLE LIFE AND SPIRIT to their performance.—D. F. Perkins in the TRIBUNE.

MONTREAL

They established, without any doubt, a good claim to be compared with any of the quartets that have gone before them. Phrasing, tone and musical sense seemed everything that could be desired.—H. P. Bell in the STAR.

From the very start the members of the club were ENTRANCED BY THE MASTERLY PLAYING of the quartet.—GAZETTE.

CHICAGO

It is a FORCEFUL AND FINELY ADJUSTED QUARTET. There was elasticity in their rhythms, with strong accents and constant dynamic variety. The technical accuracy of their playing was excellent. AN ADMIRABLE QUARTET OF DISTINCTLY DIFFERENT CHARACTER from the others with which we are familiar.—Karleton Hackett in the EVENING POST.

EARNED A RIGHT TO FREQUENT INVITATIONS. They bring out the sentiment, the tenderness, the appeal which is the function of the string quartet, and they play with vigor and a certain brightness withal.—Daily JOURNAL.

The New York Quartet BRINGS VIGOR AND FEELING into chamber music, too often without it.—DAILY NEWS.

ST. LOUIS

A new and agreeably different sort of chamber music was that played last night by the New York String Quartet, with the assistance of Rudolph Ganz. THEIR MUSIC IS REDOLENT OF YOUTH, OF ITS ELOQUENCE, VIRILITY AND ENTHUSIASMS.—STAR.

Left the impression of a cathedral-like edifice of tone. Enthusiastic was the reception by a discriminating and spell-bound audience.—TIMES.

SAN FRANCISCO

Last night's concert proves them an ORGANIZATION OF THE FIRST RANK. The ensemble was perfect, and it had this rare virtue that it allowed the broadest assertion of individuality consistent with artistic propriety.—Redfern Mason in the EXAMINER.

With the exception, possibly, of the Flonzaley Quartet, NO MORE FINISHED WORK HAS EVER BEEN HEARD IN THE WEST. The beauty of the ensemble work of these artists is almost incredible. Their marvellous performance brought them a big ovation.—BULLETIN.

It was musicianly playing, intelligently alert and emotionally palpitant, and GRATEFULLY FLAVORED WITH POESY.—Ray C. Brown in the CHRONICLE.

PORTLAND

The playing of the quartet was notable for technical precision, smoothness, balance of tone, accuracy of attack and complete understanding of musical interpretation. The Dvorak quartet was given a SUPERB PERFORMANCE, ALMOST THE LAST WORD IN CHAMBER MUSIC PLAYING.—Emil Enna in the NEWS.

Thrills big audience.—Oregon Daily JOURNAL.

Made a tremendous impression.—MORNING OREGONIAN.

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CLAIRE DUX
Chicago Opera Co.

"After mistakes and groping, finally on the right road. Thanks, heartiest thanks to the honored master, Lazar Samoiloff!"
Clair Dux, January, 1924.

Excerpt from Claire Dux interview, *MUSICAL COURIER*:

Richard Hageman recommended me to Mr. Samoiloff, and I am greatly obliged to him, for in all my experience here and abroad I have never found any teacher who has been able to analyze little troubles so quickly and work in such a direct and prompt manner to correct them. I had heard of Mr. Samoiloff through such artists as Mme. Raisa, who is with him, and now I know from personal experience that all that has been said about his ability is true. I am working with him every day.



GIACOMO RIMINI
Chicago Opera Co.

Dear Maestro Samoiloff—
The change in my voice seems almost incredible. During one week in Buenos Aires I had to sing in *Rigoletto*, *Gioconda* and *Pagliacci*, and I did it without getting tired. I met with extraordinary success, the critics finding progress in my singing every time I appeared.

For all this I am most thankful to you, my dear Maestro.
Sincerely, Giacomo Rimini.



ANGELO MENGHETTI
Chicago Opera Co.

My dear Teacher and Friend—
I want to express to you my great thanks and deep appreciation for all you have done for my voice. In taking lessons from you it is not the amount of lessons that count—you give in one lesson more knowledge and a clearer understanding of the way of voice placement than others in a long period. Thanking you very sincerely,
Angelo Menghetti.



MARIE ESCOBAR
San Carlo Opera Co.

"To my dear teacher, L. S. Samoiloff, who is not only a great master of the vocal art but also a real inspiration to his students."

With appreciation, yours,
Marie Louise Escobar.



GABRIELLE BESANZONI
Metropolitan-Chicago Opera

Dear Maestro—

The lessons I have taken from you have improved my voice so greatly that all the critics in Rome, Lima and Buenos Aires noticed it and spoke about it as being most remarkable. The marvelous change is entirely due to you and I feel that I want to tell it to everyone I know.

Hoping to see you soon,
Gabrielle Besanzoni.



JULIA CLAUSSEN
Metropolitan Opera Co.

The famous contralto says:

"I consider that day one of the happiest days of my life when I came to your studio to study under your guidance."—Julia Claussen, January, 1924.



ROSA RAISA
Chicago Opera Co.

My dear Maestro Samoiloff—

Before you leave Buenos Aires, I want to express to you my profound admiration and grateful recognition for all you, with so much enthusiasm, have done for my voice during the past season in South America. Your sound counsel has been most useful and precious to me.

Wishing you a happy voyage, and hoping to see you again in the grand metropolis.
Affectionately yours,
Rosa Raisa.



CURT TAUCHER
Metropolitan Opera Co.

(Inscription on a picture to Mr. Samoiloff, translated):

"Mr. Samoiloff, the incomparable vocal pedagog, highest and greatest thanks. That which I sought in vain for years I found with you in a few lessons."—January, 1924.

Henderson of *Herald* said, after his Siegfried performance:
"Curt Taucher had a cold, but sang over it with skill. He revealed a knowledge of the use of head tone which he did not show last season and which greatly beautified the quality of his voice."



BIANCA SAROYA
San Carlo Opera Co.

To Maestro Samoiloff, whose wonderful method of "Bel-Canto" made it possible to sustain this strenuous season.

Gratefully,
Bianca Saroya.



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SONYA YERGIN
Volks Opera-Berlin

To Lazar Samoiloff, my Teacher—
All I know in the art of singing I owe to you.

Sonya Yergin.



RENEE THORNTON
(Mrs. Richard Hageman)
Concert

To Lazar Samoiloff, the true master of Bel-Canto: In remembrance of the happy day which brought me to his studio and in deep gratitude for his invaluable help and the inspiration he has been to me.

Renée Thornton Hageman.



CONSUELO ESCOBAR
San Carlo Opera Co.

To my dear Maestro Samoiloff, to whom I owe my success.
With deep appreciation,
Consuelo Escobar de Castro.



Eugen

PUTNAM

Scores in South



Eugen Putnam's compositions embody not only talent but genius; and he is a brilliant pianist, interpreting his works as few others, even among the great pianists, can do.—Editor Taylor in the *Danville Register*.

* * *

Mr. Putnam is rapidly becoming one of the best known American composers.—*Spartanburg Journal*.

* * *

He is a composer and a pianist of rare ability.—*Bedford Bulletin*.

* * *

Mr. Putnam scored a tremendous success.—*Roanoke Times*.

* * *

When Edwin Hughes played Mr. Putnam's Quill Dance the appreciative rendition elicited such enthusiastic approval and was so warmly applauded by the audience that Mr. Hughes had to play it again.—*Danville Bee*.



The "Quill Dance" is published by
Carl Fischer—New York

Sounds versus Symbols in Teaching Harmony

Franklin W. Robinson Discusses His Method of Training Students Through the Medium of the Ear—Sees Diatonic Major Scale as the Unique Product of Nature—Theory Demonstrated at New York Institute of Musical Art

USING the ear as the avenue to a complete understanding of the harmonic elements of music is something of an innovation in the staid realm of formal counterpoint. Since the musical sciences have been formulated, the eye has been applied to symbols. Without much prospect of making the tonal art a warm and living thing to pupils in the classroom, professors have erected their black-board staves and crayon bar-lines. Nowadays so-called "ear training" has become deservedly popular in the elementary musical branches, but in the study of theory it has had few champions. Yet this is vitally necessary, according to Franklin W. Robinson, who advances the thesis that music is a form of tonal magnetism; that its modulations are caused by a law as immutable as that of gravitation, and that the action of this natural force is perceptible only to the ear.

Virtually a pioneer in his field, Mr. Robinson, with the publication of his treatise on "Aural Harmony," set forth a system of teaching theory as ingenious as it is practicable. During his eighteen years of activity on the faculty of the Institute of Musical Art in New York Mr. Robinson evolved a plan of teaching which has the slogan, "In order to hear what you write, you must first write what you hear."

"The defect in most standard systems of teaching harmony," says Mr. Robinson, "is that they stress the anatomy rather than the physiology of music. They classify instead of explaining. Always it is the question, 'How?' not 'Why?' that is answered. Few students have a sense of the significance of musical theory, its application to the living master-works that they hear in the concert hall or themselves play. For this reason I believe that it is imperative to enlighten the inner ear, or the esthetic sense, by actual perception by the outer ear."

Creative and Interpretative Minds

"Among musicians there are two well-defined types of mind," Mr. Robinson explains. "The creative mind needs a wholly different treatment in education from the interpretative. The former requires an unfolding of knowledge from



Franklin W. Robinson, of the Faculty of the Institute of Musical Art, New York

the philosophic point of view, rather than the scientific. Especially does the creative person require the reasons for his own intuitions.

"The great majority of musicians have the interpretative type of mind," he continued. "They must be given the reasons why, not only the method by which Beethoven, for instance, evolved the kind of music he did from simple themes."

"Now the only way to appreciate the full significance of music is through the aural sense. The visual method makes much of the symbols, instead of the tonal art itself. My theory of music is that it is governed by universal laws, which are only ramifications of the one basic law of the universe. I believe that the diatonic major scale is the unique scale of nature, imposed by the physical structure of the human ear in the differentiation of tones."

"To me it is immensely significant that among the overtones above any fundamental tone a vibrating substance sends out occur, in their order, all the tones of the diatonic major scale. I believe that the law by which tones are resolved according to the commonly accepted harmonic system is another form of the law of gravitation which we observe everywhere in the physical world. "My main thesis," says Mr. Robinson, "is that the appreciation of this subtle

law can be acquired only by the instrument receptive to it—the ear. The ebb and flux of the dynamic current of music cannot be appreciated by beginners in theory study who read only written symbols denoting the two dimensions of pitch and duration. How the one-chord is the key-center and has power to pull like a magnet the other chords into it can only be appreciated by actual perception by the aural sense."

Detecting the Nature of Various Triads

The practical way in which Mr. Robinson approaches his teaching is illustrated when he contrasts the aural with the visual method of teaching harmony. "Under the old systems," he says, "a teacher would ask his pupils to write the five-triad in the key of C Major. He would then direct them to double its root and lead the voices diatonically over bar lines. At the end of considerable manipulation of this sort, the class would be supposed to intimately know and appreciate the five-triad. But possibly the pupils knew only a set of symbols for it."

"By the aural method, the five-triad is first described. As a musical structure it would be explained, for instance, not as the result of the tones that compose it, but as the result of the relation of its root to its key center, and the result of the activity of its three melodic voices. After this, the class would not be made to write, but to 'auralize' it—that is, to comprehend it through the ear, not the eye, as it is played on the piano. By this method they are impressed not only with the structure of the triad in every key, but with the use of it as an element of the 'authentic' cadence. It vitally points the 'key center' by its intensive activity. It becomes different in sound to the ear from the four-triad, not because it is different in quality—they are both major—but because different in vitality. The 'plagal' cadence uses the four-triad in resolution to one and is thus determined in its nature. The one-chord, or chord of rest, being the 'parent,' pulls the five-chord more vitally than it does the four-chord. All this illustrates my theory that music is a sort of tonal magnetism, the force of which is experienced only through the ear."

A feature of Mr. Robinson's classes are the sessions in "harmonic dictation,"

[Continued on page 23]

FRANCES NEWSOM

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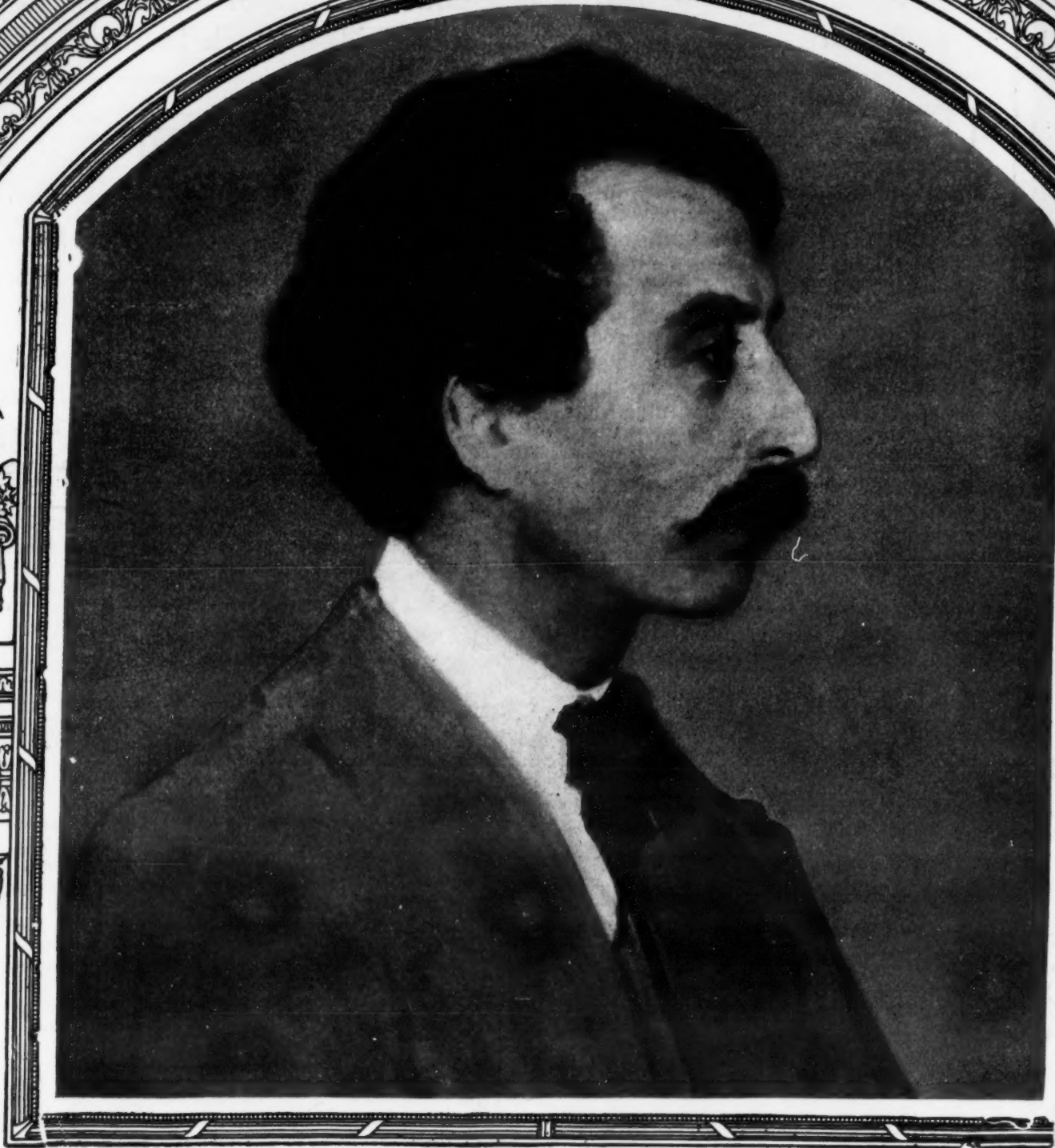
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and enthusiastically endorses the reproduction of his playing as representing his art in its most perfect performance. He states—

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Ernest Schelling

THE AEOLIAN COMPANY

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Harmony Through the Ear

[Continued from page 21]

where the pupils identify combinations played on the piano and in some instances write their equivalents in standard notation. The courses cover several years' work. Beginning with the study by this method of primary and secondary triads, dominant and second dominant discords and their inversions in the major and minor modes, the courses include an intensive aural study of modulation. Pupils are asked to recognize and in some cases sing modulations, altered and mixed chords, inharmonic embellishments and figurations. The final degree of skill is realized when the students are able to take harmonic dictation written in old clefs or of passages including polyphony, plain and mixed figured counterpoint and chorale elaborations. Correlated with this aural work is the study of conventional

theory and also intensive practice in composition of melodies in phrase, period and song forms.

Mr. Robinson has evolved the principles of his system by actual laboratory work with his classes at the Institute of Musical Art. Here he was authorized by Dr. Frank Damrosch, head of the Institute, to present his work in his own way. The result has been most happy in overcoming the defects of the old didactic procedure.

"The teacher of tomorrow in the realm of harmony will be required to answer, instead of 'snubbing' questions," he says. "I have striven in my work to develop the following things: Breadth of view, the power to concentrate on implications of the subject in hand, the ability to think things out to a conclusion and, last, the power to formulate a judgment. The duty of the artist is to make Nature understandable, just as it is that of the teacher. Comprehension is the aim of aural harmony teaching, and I believe that no field needs this so much as music!"

R. M. KNERR.

ARTISTS VISIT WORCESTER

Sunday Afternoon Concert Course Becomes Established Institution

WORCESTER, MASS., Feb. 23.—Efrem Zimbalist, violinist, in a recent recital here, gave a program of exceptional interest, admirably interpreted.

Alberto Salvi, harpist, and Reinald Werrenrath, baritone, were received with marked favor in a recent recital at Mechanics' Hall, and were obliged to add many encores to their program.

Marcel Dupré, organist of Notre Dame, Paris, appeared in an attractive recital at Piedmont Church.

The series of recitals at All Saints' Episcopal Church on the new organ recently installed, is being given by the organist, Clifford F. Greene. At the First Unitarian Church, where there is also a new organ, programs of organ and instrumental music have been of great interest for the past two months.

The course of Sunday afternoon concerts at the Worcester Art Museum given by local artists, with others from Boston assisting, is very successful.

These concerts have become an established institution in the city.

ALICE GWENDOLINE ALBEE.

Rozsi Varady, 'cellist, was recently heard at the Roosevelt House and the Art Alliance of America in New York; in Troy, N. Y., Paterson, N. J., in joint recital with Nanette Bayne and Rafaelo Diaz in New York, and in Utica, N. Y.

Harold Bauer, pianist, appeared in five different cities in one week recently. He was heard in New York, Rochester, Middlebury, Holyoke and Washington.

Jascha Heifetz will play in Watertown, N. Y., on March 3; in Philadelphia on March 13, Baltimore on March 14 and in New York on the afternoon of March 16.

Gerald Maas, 'cellist, will give a New York recital in Aeolian Hall on the afternoon of March 11. Walter Golde will be at the piano.

John Charles Thomas, baritone, will sing at the White House for President and Mrs. Coolidge on the afternoon of March 31.

Barbara Maurel Lauds Women's Clubs as Big Factor in Musical Life



Barbara Maurel, Mezzo-Soprano

Women's clubs are the most potent factor in the musical life of the country, in the opinion of Barbara Maurel, mezzo-soprano. Miss Maurel has just returned from a series of engagements on the Pacific Coast and gives the various women's organizations credit for the great increase in musical appreciation in that section of the country.

"The day is fast passing when people will go to see the artist rather than hear her," said Miss Maurel. "In most of the cities in which I have sung, it is the women who sponsor the concert, work up the interest and sell the tickets. In many cities they insist upon receiving the programs in advance so that they may know what the songs are about and understand the music. Another instance of their work is the increasing number of chamber music concerts which are given under their auspices. They stimulate interest in music as no other group of persons in

the country and are the artist's greatest inspiration in giving her best to her audiences."

In her recent recitals Miss Maurel has adopted the custom of giving explanatory talks on the foreign songs in her programs, and has found that it adds greatly to their effectiveness. This has proved of especial value in the French songs, and she has found that the audiences really have a taste for these works when they understand what they are about. In addition to her recital appearances in the West, Miss Maurel was heard in a successful appearance with the Los Angeles Symphony under Walter Rothwell, in a concert in Pasadena, Cal.

The Duncan Dancers have concluded their week's engagement in cities of Colorado, and are now appearing on the Pacific Coast, where they will remain for three weeks. En route East, they will appear in cities of the Middle West and will terminate their season with a week's engagement in Ontario Province under the management of I. E. Suckling.

Irma Hopper's "Mammy's Lullaby" was recently accepted for publication by J. Fischer Brothers. It has already appeared on the programs of Jeanne Gordon and Cecil Arden, mezzo-sopranos of the Metropolitan; Sophie Braslau, contralto, and Marguerite D'Alvarez, contralto, and has been decidedly successful.

Maria Ivogün, soprano, has left New York for a tour of the Pacific Coast. She will sing in Portland on March 3 and in Seattle on March 4. Subsequently she will give several concerts in California. Her second New York recital in the Town Hall is scheduled for the evening of March 13.

Elda Vettori, soprano of the San Carlo Opera Company, sang the rôle of Santuzza in Springfield, Mass., on Feb. 15. Miss Vettori received an ovation from a crowded audience.

Ethelynde Smith, soprano, who will soon undertake her second southern tour this season, has been engaged for a recital under the auspices of the New England Tourist Society in St. Petersburg, Fla., on March 6.

FLORA ADLER

HARPIST

Triumphs in New York Debut Aeolian Hall
Feb. 15

WHAT THE NEW YORK CRITICS SAID:

NEW YORK TIMES (FEB. 16)

Flora Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring, and was warmly applauded by the audience.

NEW YORK AMERICAN (FEB. 16)

She proved to be a skilled musician, with certain powers of technique.

NEW YORK HERALD (FEB. 16)

Her playing had skill and showed taste.

NEW YORK TRIBUNE (FEB. 16)

Miss Adler's performance was that of a thoroughly trained harpist, with due technical dexterity, ability for runs and ornamentation, but also to produce a tone of considerable volume and sonority. She was most cordially received.

NEW YORK EVENING WORLD (FEB. 16)

Miss Adler offered an attractive program and played it in a graceful manner.

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NEW YORK, MARCH 1, 1924

OLD VINTAGE, BUT NEW FLAGON

NEW YORK counted itself singularly favored when the opportunity recently arose to hear that master-specimen of Old English dramatic music, "Dido and Æneas," by Henry Purcell. It is true that this celebrated opera was on the occasion in question presented simply in "concert form," in a new edition prepared by Artur Bodanzky, conductor of the Friends of Music, under the auspices of which society the performance was given. Yet here was an instance of the proverbial half-a-loaf, and discriminating music-lovers, who know what the name Purcell stands for in the history of tone-art, were duly grateful for the blessing. It is now contended by a well-known English scholar that the version presented under the direction of the editor, Mr. Bodanzky, failed to preserve whole the spirit of the original.

It is Edward J. Dent who looses a shaft. Writing in the *Nation and the Athenæum* (London) for Jan. 12, Mr. Dent takes Mr. Bodanzky to task for providing too elaborate an instrumentation for his new version. After listing the rather formidable array of wood-wind and brass instruments called for by the arranger, this critic ironically remarks: "An Englishman might think that all this orchestral apparatus would destroy the proper balance between the accompaniment and the voices; but this edition is intended for America, and in that land of superlatives all singers, to judge from those who come over here, have enormously powerful voices, and take good care that their audiences shall realize this fact to the full." Such a tribute, flavored as it is with an element of the gratuitous, will amuse, rather than vex, music-lovers on this side of the ocean. Things are not yet at such a pass with us that we relish, or even countenance, shouting in the concert-room.

However, the point at issue is "Dido" and what happened to it in Mr. Bodanzky's study. Mr. Dent blames the arranger for basing his "amplification"

upon the Macfarren edition instead of upon the score published forty-odd years later by the Purcell Society, the Cummings edition. He laments the resulting loss of "two wonderful numbers" and the curtailing of certain other notable passages. Several "small alterations in the recitatives" made by Mr. Bodanzky do, it is charged, "only render them still less like Purcell." There is further and bitter censure for the realism injected into certain passages of the score.

The question raised is the ancient one of the propriety, nay, the ethics, of adding ink to a masterpiece. Gifted men, reverent in spirit, have attempted to "improve," to modernize, to correct, the writings of some of the classicists and of at least one latter-day composer. Beethoven, Schumann, Moussorgsky are a few giants who have come under the retoucher's care. The wisdom of the procedure is more than dubious. Most of us prefer to take the masters for better, for worse. In questions of taste and technic the great classicists can stand squarely upon their own legs, and they should be allowed to stand so.

A NEW ORCHESTRA GOES ON

FORTIFIED by an initial season of modest but successful effort, and by the approval of its guarantors, the State Symphony Orchestra will continue its career with renewed self-confidence and optimism. When the orchestra was founded, slightly less than a year ago, Josef Stransky, the former leader of the Philharmonic, agreed to become the conductor of the new organization on the condition that the number of concerts during the season should not exceed sixteen. Such a course permitted the orchestra to concentrate its efforts and to obtain artistic results beyond the reach of an untried ensemble striving to cope with a more ambitious schedule. Next season the orchestra will increase the number of its concerts by twelve—a material advance.

Of much interest is the announcement that, apart from the regular series, negotiations are under way with several foreign conductors desirous of appearing in New York. Following the European system, the orchestra will be available for visiting leaders who purchase its services thus enabling them to disclose their ability with the baton in the musical capital of America. The plan may well be eventually productive of some uncommon artistic results.

This winter has been for the State Symphony Orchestra something in the nature of a trial period. The new organization has amply justified its existence. While it has of necessity concentrated its major efforts upon standard works of the literature, it has yet found time to produce several novelties, and in three instances American composers have found representation upon the programs. The fact that the orchestra will now become a permanent institution is a gratifying sign of the hunger for symphonic music which still exists in the metropolis. Those who contend that Manhattan is suffering from a surfeit of orchestral concerts may yet have to revise their opinion.

RE-ESTABLISHING THE BALANCE

THE "balance of power" in the world concert field will probably soon be re-established, thanks in part to the stabilizing effect of the gold mark upon conditions in Germany. Georg Schaevoigt, the distinguished Swedish conductor now visiting America, tells of the remarkable change that has come over the European concert field in the last month. Berliners are paying as high as \$3 and \$4 for a seat at a symphony concert, and artists' salaries have of course risen proportionately. "By next season," says Mr. Schaevoigt, "the concert field may again be divided. America will not be so overcrowded with artists, and Central Europe will not be so barren."

This is welcome news. Since the war this country has received and absorbed countless foreign artists, great and near-great. Inevitably New York has become the acknowledged world-center of music. Yet our musical appetite, healthy though it be, is not unappeasable, and there comes a time when enough is better than a feast. The sooner a normal balance is re-established in the international concert field, the better for the future of music.

THE League of Composers has made a valuable contribution to the cause of musical progress with its newly issued *Review*. An exceedingly stimulating magazine, compact, meaty, broad of outlook, this booklet's appearance will be heartily welcomed by thoughtful music-lovers of catholic taste.

Personalities



Trio of Musicians Visits Seaside

The lure of the ocean in midwinter is potent only for more or less exclusive circles of the leisured. But three artists who recently visited Atlantic City for a joint appearance in concert—and incidentally passed a happy day in exploration—were Beniamino Gigli, tenor, of the Metropolitan (right); Clara Deeks, soprano, and Rudolf Bocho, violinist. The artists are shown in the photograph after their appearance in a concert series given at one of the leading hotels of the Atlantic resort.

Simon-Marshall—The engagement was announced last week of Madeleine Marshall, pianist, and Robert A. Simon, genial press representative of Concert Management Arthur Judson. Miss Marshall, who is a niece of Louis Marshall, New York lawyer, was accompanist on a recent tour of Sigrd Onegin and in the studio of Marcella Sembrich. Mr. Simon is the author of the musical novel, "Our Little Girl," published last season.

Mattfeld—Julius Mattfeld has again been appointed acting chief of the music division of the New York Public Library, following the departure of Dr. Otto Kinkeldey, former chief of the division, to become head of the music department at Cornell University. Mr. Mattfeld, who has been associated with the music section of the library during nine years, was heard as organist recently in the annual concert of St. Peter's Church, New York.

Méro—Sometimes a little cookery experience is a valuable thing, as Yolando Méro, pianist, has discovered at junctures when domestics have gone on strike. When the artist recently visited Cincinnati to appear as soloist with the Symphony in that city, she demonstrated her accomplishment for Fritz Reiner, conductor, and his wife, the daughter of the late Etelka Gerster, soprano. The dinner cooked by pianistic fingers was pronounced a great success.

Middleton—When Arthur Middleton, baritone, visited Fargo, N. D., to give a recital, he renewed his acquaintance with one whom he credited with having started him on his career as vocalist. Adda M. Blakeslee, teacher of voice, the baritone declared, when he was a student in a Missouri Valley High School, recognized his ability and took him to her own teacher in Des Moines during the summer vacation for a hearing. The rest is musical history!

Mengelberg—Willem Mengelberg, conductor of the New York Philharmonic, was the winner of a popularity contest conducted recently by the Dutch illustrated weekly, *Het Leven*, which is published in Amsterdam. Each voter was asked to submit a list of the twenty most popular men in Holland, and Mr. Mengelberg appeared on 14,943 out of the 15,266 ballots submitted. One of Mr. Mengelberg's rivals was A. H. G. Fokker, the airplane builder, who won fourth place.

Martinelli—A belated Christmas story tells of Giovanni Martinelli's visit to the Church of St. Francis Xavier for the midnight mass on the eve of the holiday, and of his singing for a hushed multitude Pietro Yon's "Gesù Bambino." The Metropolitan Opera tenor had happy boyhood memories of the time when he sang in his parish choir in Italy and strove in these later days to recapture that happiness in the New York church, where Mr. Yon is organist and choir leader.

Rothier-Bamboschek—Two members of the Metropolitan Opera Company are shortly to be added to the select company of artists who hold honorary commissions in the New York Police Department. They are Léon Rothier, bass, and Giuseppe Bamboschek, assistant conductor. The awards are usually made in recognition of the singer's services at police benefits. Others similarly distinguished in the past include Frances Alda, Giovanni Martinelli, Titta Ruffo and Beniamino Gigli, the last being an honorary captain.

Vescovi—While Enrico Guazzoni, a noted Italian producer of film spectacles, was searching for a woman "star" to play the leading rôle in a photodrama founded on the life of Beatrice d'Este, he visited New York and happened to attend a concert given by Lucilla de Vescovi, soprano. He is said to have recognized in her the type he sought—that of the statuesque and lily-like beauty of old Florence—and now the singer has signed a contract to enact the rôle during the summer at a time when it will not conflict with her recital bookings.

Point and Counterpoint

By Cantus Firmus, Jr.

What Is Music?

FROM a traveled contemporary we learn that a High Court Judge in Britain recently required an answer to this question. Possibly the poor man had just been to a concert of ultra-modern works and really needed assistance, or maybe he merely required a definition from the particular person before him at the time. Our information does not reveal whether or not counsel referred his Honor to a legal tome, but at any rate authorities seem to differ on the subject.

What is music? The advanced atonalist would probably murmur something about "a juxtaposition of sonorities," but answers from within the profession would puzzle any High Court Judge. If we accept "Le Sacre" as music, what must we say of "Lucia"? The professional answer is likely to be prejudiced, yet if we search the sister art of letters how may we escape confusion?

On the Half-Shell

FOR instance, we find the late Samuel Rogers declaring that "the soul of music slumbers in the shell." Evidently he regarded it as something in the nature of a wrinkle or a whelk! Certainly, we have heard a score that suggested nothing so much as a clam. However, the poet's contemporaries were at variance with him. We can find nothing in William Collins to substantiate the notion that music might be served on the half-shell, or even that the muse, like Aphrodite, arose from a watery home.

Indeed, the lamented Mr. Collins is rather insistent upon a celestial origin, for in one verse we find him talking of the time "when Music, heavenly maid, was young," and later he delivers the following apostrophe:

O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid.

Angelic Voices

CARLYLE seems to have been of a similar opinion for he declares that "music is well said to be the speech of angels," and bearing this in mind one can only conclude that Philip James Bailey was a little hasty when he asserted that "music tells no truths." Anyway, Browning takes up the cudgels on behalf of the angelic choirs, for he writes that

There is no truer truth obtainable
By man than comes from music.

Since both Bailey and Browning have passed to spheres where they may very well resolve their dispute by testing the theory of Carlyle, we are denied a very

promising debate. And we are no nearer to answering our question. Indeed, with all this conflict we are getting a little hazy on the subject. Will someone page Mr. Cowell? We'd like to hear a few tone-clusters.

I. M.

The Recital Revue

By a Pessimistic Reviewer

SING a song of débutantes
At music's laurels aiming!
Every night brings concertantes
Bel canto and declaiming;
Cymbalom recitalists,
Divas with a mission,
Flute and bagpipe specialists
And basses sans contrition!
When they've done six groups or
more,
Audience draws on rubbers.
Some remain behind to snore;
Ushers wake the lubbers!

A DOMESTIC "row" which resulted over devotion to the radio came to light recently when a case was brought by a wife against her husband in a Yonkers, N. Y., court. The lady asserted that her husband stayed out too late of evenings, listening to a radio installed at his club! This apparently resulted in a series of high-frequency conversational waves from his spouse. The defendant charged her with being a loud speaker, and the judge adjourned the court.

CONDUCTOR'S courtesy attracts attention, declared a headline in a New York morning newspaper, recently. We had a momentary bird's-eye view of a noted bâton artist hastening from his podium to pick up the bundle of a woman subscriber who left the hall in the middle of the "Pathétique" Symphony. But, no! A representative of the traction interests was implicated.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

On Various Methods

Question Box Editor:

What is the characteristic difference between the Italian, French and German methods of singing? X. Z. X.
Bangor, Me., Feb. 23, 1924.

These "methods" are, or used to be, very much discussed, but as a matter of fact there are no absolutely characteristic "methods" defined by countries. The nasal vowels of the French language, the gutturals of the German and the general suavity of Italian all have an effect on the singing voices.

???

About Figured Basses

Question Box Editor:

I have seen a piece of old music with only a single staff for the accompaniment with figures under the notes. What does this mean? V. V.
Topeka, Kan., Feb. 21, 1924.

The figures refer to the chords intended for the accompaniment. In former days pianists and organists were such good musicians that only the bass notes and the figures were necessary.

???

International Pitch

Question Box Editor:

1. Do orchestras and concert artists use a different pitch in public perform-

ances from that at which they rehearse? 2. What is the difference between concert pitch and that ordinarily used? K.
Columbia, S. C., Feb. 22, 1924.

1. No. The International Pitch agreed upon at the Vienna Congress in 1887 is universally used. This gives 435 double vibrations per second to A on the second space. 2. If you mean the difference between "International" and "Concert Pitch," it is fifteen vibrations per second.

???

Unifying Registers

Question Box Editor:

In practising to unify the quality of the voice, is it better to carry the upper register downward or the lower register upward? W. M.
Fort Worth, Tex., Feb. 23, 1924.

Always carry the upper register downward or you will end by having a nasty "break" where your voice changes.

???

Two-Piano Works

Question Box Editor:

Please publish a list of two-piano pieces, not the ones usually played. P. D.
New York City, Feb. 24, 1924.

Concertos in C, C Minor and D Minor, Bach; Prelude and Fugue and Fantasy and Fugue, Bach, both transcribed by

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???

Horn in B, Basso

Question Box Editor:

I notice on the first page of the score of Beethoven's Ninth Symphony that the staff marked "Corni in B, basso" has the treble clef. Why is this? S. W. M.
Carlisle, Pa., Feb. 23, 1924.

Because this horn, which is now rarely used, by the way, transposes a major ninth downward. If written in

the bass clef, the part would lie mostly in the ledger lines which are difficult to read and take up too much room on the score.

???

Metropolitan Premières

Question Box Editor:

Can you give me the dates of the premières at the Metropolitan of the following operas? 1. "Königskinder." 2. "La Fanciulla del West." 3. "Lobetanz." 4. "Boris Godounoff." 5. "Cyrano de Bergerac." T. B. L.
New York City, Feb. 25, 1924.

1. Dec. 31, 1910. 2. Dec. 17, 1910. 3. Nov. 8, 1911. 4. March 19, 1913. 5. Feb. 27, 1913.

Contemporary American Musicians

No. 316

Bernard Rogers

BERNARD ROGERS, composer, was born in New York Feb. 4, 1893. He received his general education in the



Bernard Rogers

grade and high schools of New York and New Rochelle and began the study of piano privately at the age of twelve. He left school when fifteen and for a brief period studied architecture at Columbia University in the evenings, working at the same time in the office of Carrere & Hastings. About this time Mr. Rogers began the

study of theory with Hans Van den Berg, with whom he remained for two years. He became a member of the staff of MUSICAL AMERICA in December, 1913. Spent two years working at composition by himself. In 1916 he began study of harmony and composition under Ernest Bloch. The same year he went to Am-

sterdam and spent a brief period in study there. Returning to New York, he resumed his lessons with Bloch and continued for two more years. In November, 1919, his "Dirge" was played by the New York Philharmonic in Carnegie Hall, and the following spring the same work won the Pulitzer Traveling Scholarship. Mr. Rogers went to Paris during the summer of 1920 and again visited Europe the following year. Returning to America, he studied composition with Percy Goetschius at the Institute of Musical Art in New York and later went to the Cleveland Institute of Music for further study with Ernest Bloch. Mr. Rogers returned to New York in March, 1923, and resumed his work on the staff of MUSICAL AMERICA. His Prelude to "The Faithful," Masefield's tragedy, was played at the Metropolitan Opera House by the State Symphony under Josef Stransky on Feb. 3, 1924. Mr. Rogers has been program annotator for the State Symphony since its organization. His compositions include a number of songs, works for chamber-music ensemble, an aria, "Buona Notte," for tenor voice and orchestra; a dramatic scena, "Alladin," for tenor and bass solo and orchestra, and the first act of an opera, "Deirdre."

Leginska Makes Pacific Coast Tour Playing with Chamber Music Group

(Picture on front page)

ETHEL LEGINSKA, composer and pianist, whose works have been played on a number of occasions in recent years in New York, has recently concluded an extended tour of the Pacific Coast, in the course of which she has appeared with the San Francisco Chamber Music Society. Miss Leginska was scheduled for a New York appearance in a concert by the New York String Quartet on Feb. 28 with her "Four Poems After Tagore," announced as a novelty. On her recent recital tour of the West Miss Leginska was heard in a number of the leading Coast cities. She played in San Francisco and at Leland Stanford University with the Chamber Music Society. A feature of the program was a Quintet by Zsolt, in which the pianist gave a reading of her accustomed piquancy and verve. Miss Leginska gave recitals in Sacramento, Pueblo, Col., and in other cities en route.

The artist was born in Hull, England, and studied at Dr. Hoch's Conservatory in Frankfurt and later with Leschetizky in Vienna. She made her London debut

at the age of nine. She has toured the United States a number of times, playing with the leading orchestras of the country, including the New York, Boston, Chicago and Cincinnati symphonies. Her "Beyond the Fields We Know" was played by the New York Symphony a few seasons ago under Albert Coates' leadership. Several chamber music works have also had American hearings by leading organizations.

Miss Leginska has made a number of tours of the Continent. With a group of her pupils she secluded herself in a French hamlet in the summer of 1921, devoting her time to composition and teaching, the latter being one of her avocations. In the following year she made appearances with orchestra in London, under Eugene Goossens, and with the Berlin Philharmonic. The latter organization gave first local performances of her "Scherzo After Tagore" and "Beyond the Fields We Know" in the German capital. Last autumn she was heard in Munich and other European capitals. In America her popularity has grown during a number of years in which she has been heard extensively in recital and as soloist at festivals.

R. M. K.

VISITING ARTISTS SWELL NEW HAVEN'S CALENDAR

Cleveland and Local Orchestras Head Long List of Interesting Musical Events

NEW HAVEN, CONN., Feb. 23.—The concluding concert in the series of three by the New Haven Symphony was given in Woolsey Hall on Feb. 19 and aroused pronounced enthusiasm. Hugo Kortschak, violinist, was the soloist in Mozart's Concerto in D. David S. Smith, the conductor, chose Chausson's B Flat Symphony, Debussy's "L'après midi d'un Faune" and the Dream Pantomime from Humperdinck's "Hänsel und Gretel" for the orchestral numbers.

The Cleveland Orchestra, Nikolai Sokoloff, conductor, gave its annual concert here recently, when the visitors were acclaimed in an artistically played program.

Feodor Chaliapin, bass, assisted by Rudolph Polk, violinist, and Feodor Koennemann, pianist, was heard in a recent recital in Woolsey Hall and was greeted with marked favor.

Frieda Hempel, soprano, who appeared in the fourth recital of the Yale School of Music Series in Woolsey Hall, gained emphatic applause in an interesting program in which she was assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flautist.

Through the generosity of Elizabeth Sprague Coolidge, the second of three concerts in the sixth series of Albert Arnold Sprague Chamber Concerts, arranged by the Yale School of Music, was given in Sprague Hall on Feb. 6, when the London String Quartet played three quartets—Haydn's D, Frank Bridge's in G Minor and Beethoven's in D, Op. 18, No. 3.

The Sistine Choir gave one of their

admirable choral programs in Woolsey Hall recently.

Arthur Whiting, pianist, gave the fourth of his series of five chamber music concerts on Feb. 18 in Sprague Hall. The assisting artist was Dorothy Fox, soprano.

Harry B. Jepson, University organist at Yale, appeared in the second of his series of five Sunday afternoon recitals on the Newberry organ in Woolsey Hall on Feb. 17. His program included his own "Masquerade."

A recital of music for violin and piano was given by Hildegard Donaldson, violinist, and Rosalind Simonds, pianist, at the Faculty Club on Feb. 17. The program comprised Beethoven's Sonata in A, Op. 12, No. 2; a movement from Grieg's C Minor Sonata and Lekeu's Sonata in G.

Bruce Simonds, pianist, a member of the Yale School of Music faculty, gave a recital recently in Sprague Memorial Hall. The program was an excellent one, and Mr. Simonds proved his musicianship and insight in an attractive program.

ARTHUR TROOSTWYK.

César Franck Service at New York Church

The Choir of the First Presbyterian Church of New York, under Dr. William C. Carl, presented a César Franck service on Sunday evening, Feb. 24. The service, which began with the "Pastorale," included the "Panis Angelicus," selections from the "Beatitudes" and the "Chant

Heroïque." The soloists were Edith Gaile, soprano; Charles Hart, tenor; Amy Ellerman, contralto, and Edgar Schofield, bass. The service was arranged and the choir trained by Dr. Carl, who is organist and director of music at the church.

WICHITA CLUBS ARE ACTIVE

Early and Modern English Music Heard —Visit of Denishawns

WICHITA, KAN., Feb. 23.—The Saturday Afternoon Musical Club devoted a recent program to music of early and modern English composers. The Twentieth Century Quartet, composed of Mrs. M. A. Andrews, Mrs. Carl Johnson, Doris Thompson and Sue Fulton, sang the vocal numbers and Helen Moore and Eunice Hobson were the pianists.

The Wichita Musical Club's recent program at the High School auditorium was arranged by Mrs. M. W. Smith and Mrs. H. M. Battin and given by Leona Davidson and Marion Smith, sopranos; Lena Weight and Mildred Hemmick. The accompanists were Mrs. F. A. Power and Mrs. Battin.

An interesting and colorful program was given at the Crawford on Feb. 13 by the Denishawn Dancers. Louise Brooks of Wichita is one of the members of the company and shared fully in the success of the evening. The music furnished by a quartet of instrumentalists, under the leadership of Louis Horst, was excellent.

Florian Lindberg, a member of the faculty of the Wichita College of Music, gave a violin recital at Friends University on Feb. 14 at the invitation of the student body. Helen Moore was his accompanist.

Otto L. Fischer gave a recital on Feb. 10 at the Century Clubhouse. His program included Beethoven's "Appassionata" Sonata, two numbers by Chopin and several modern compositions.

T. K. KREBS.

John Charles Thomas, baritone, appeared in a benefit performance in aid of the reconstruction of the Louvain Library, under the patronage of Cardinal Mercier and the Belgian Ambassador, at the Schubert Theater, New York, on the evening of Feb. 17.

New Strauss Opera, "Intermezzo," Has Amusing History

THE plot of Richard Strauss' new opera, "Intermezzo," which will be performed in Vienna next season, is based on an incident in the composer's life. According to a copyright dispatch to the New York Herald, the composer's married life came near to being wrecked through an amusing mistake of identity a number of years ago. While he was visiting Vienna he was informed that his wife, who had remained in Berlin, was instituting an action for separation on the grounds of a letter from an unknown maiden addressed to "Richard Strauss" and couched in most endearing terms. The composer hastened back to Berlin and began an investigation. He was conducted by his wife's lawyer to the home of a beautiful girl, who "swore that she loved Strauss and had an appointment with him that very afternoon." Upon being followed, the girl was seen to keep an appointment with a young man, and it thereupon developed that the latter, not wishing to give his own name to his inamorata, had seized upon the only name known to him in the Prussian capital. Needless to say, reconciliations followed—all amusingly mirrored in the brief "domestic comedy" on which Strauss was engaged at the time of his American visit a few seasons ago.

Helen Teschner Tas, violinist, has returned to New York from Los Angeles, where she made two appearances with the Los Angeles Philharmonic. She will be heard at Columbia University on March 13, previous to her sailing for Europe to fulfill engagements in Holland.

Marya Freund, Polish soprano, will give an evening of song at the home of Mr. and Mrs. Thomas A. Edison before sailing for London to sing for the King and Queen of England at Buckingham Palace.



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MARCH 4-5-7-11-12-14

Kentucky Federation and Teachers Join in Demand to Retain State Director

LOUISVILLE, KY., Feb. 16.—The eighth annual convention of the Kentucky Music Teachers' Association came to an end last evening with a "Till We Meet Again" dinner. It closed a two days' session at the Seelbach Hotel. The convention was not lacking in inspiration for the teacher and promise of valuable work to be done in the future. In fact, though there was no direct discussion of the prospective development of musical activities in the State, it was not difficult to sense a feeling that the chief tasks connected with establishing music in its rightful place in the educational and cultural life of Kentucky have yet to be done.

There was an overlapping of the Music Teachers' Convention and the annual meeting of the Kentucky Federation of Music Clubs, also held in the Seelbach Hotel, and the members of both organizations came together for several of the sessions. Among the points stressed by the Federation were the need for more men in the National Federation of Music Clubs, the endowment of municipal orchestras, universal music training in the public schools, better music in the moving picture theaters and the encouragement of native opera.

As a consequence of a bill pending in the Legislature, in which the office of State Director of Music may be abolished, the music teachers and the Federation of Music Clubs joined in a petition, sent to the capital, that the office be continued.

There was not a large attendance at the Music Teachers' Association Convention, in view of the fact that there are some 600 teachers in the State, but the list of 150 registered members or thereabouts of the Association will, it is expected, be materially increased as a

result of the drive now entered upon for new members.

There are names that stand out prominently among the officers and members of the Association—names of musicians who have worked hard and faithfully to achieve something of real value in the organization's sphere of activity. There is, for example, Caroline B. Bourgard, State director of music and honorary president for life of the Music Teachers' Association. Another is the president, Frederic A. Cowles, director of the Louisville Conservatory, who, despite his suggestion, made in the course of his opening address, that an amendment to the constitution should be considered, limiting an officer's tenure to two years, was promptly re-elected for a third term. Mr. Cowles has been active and efficient and is in a unique position to further the aims of the Association.

Chance to Develop Choral Singing

Among the interesting papers dealing with music conditions in the State was one by Joseph Panther, conductor, in which he referred back to the article, "Is Oratorio Doomed?" published in the Fall Issue of MUSICAL AMERICA. While agreeing with the result of the symposium there presented, Mr. Panther pointed out that oratorio singing and choral singing in general had not yet reached a point in Kentucky where it could be said of it that it is on the decline, inasmuch as it is still in its early infancy. But he admitted he found that programs made up of short numbers were the most popular.

A lecture by Lionel L. Sinclair, a member of the faculty of the Louisville Conservatory, on "A New Rationale of Piano Teaching," opened the afternoon session on Feb. 14. Mr. Sinclair was a pupil of Tobias Matthay, the famous piano pedagogue of London, and later was associated with Leschetizky as pupil and assistant teacher. It was an inter-

esting lecture by a thoughtful and widely read pianist.

After this there were Round Table Discussions, divided into three sections: Voice and Organ, Violin and Public School Music. There were both discussions and demonstrations that were illuminating and interesting.

At four o'clock a climax of the convention was reached in a piano recital by Frederick Morley, another member of the Louisville Conservatory faculty. Like his associate, Mr. Morley was a Leschetizky follower, and he is a pianist of unusual attainments, with a broad, virile style. His program was made up of the D Minor Toccata and Fugue of Bach in the Tausig version, a Nocturne and three Studies by Chopin, Scherzo by d'Albert, Berceuse by Arnold Bax, Rosenthal's fascinating but extremely difficult "Papillons," admirably played, and "Mazeppa" by Liszt.

The president gave a buffet supper at the Pendennis Club to the officers and chairmen of the Kentucky Federation of Music Clubs and the Music Teachers' Association, and the first day closed with a program at the Seelbach Auditorium, given by Harriet Poynter of Science Hill School, Shelbyville, violinist; Isabel Crawford Hutson of Lexington, pianist, and C. Frederick Bonawitz of Georgetown College, Georgetown, baritone. Mrs. C. E. Bailey was the accompanist.

Yesterday's session opened with a visit of supervisors to the public schools, while at the convention headquarters there was singing, led by Arthur Mason, and a meeting of the piano section. Mrs. Walter Simmons read a paper on "Constructive and Destructive Teaching," and there were demonstrations of the application of modern teaching principles by Lula Ray Johnson, a pupil of Mary Stewart, and more Round Table Discussions.

In the afternoon there were committee reports, a message from Caroline Bourgard, State director of music, and an interesting and timely address on "Credit in Public Schools for the Study of Music," delivered by George Hinderer, president of the Minnesota Music Teachers' Association, who has been instru-

mental in establishing an excellent credit system in his own State.

To Start Campaign for Credits

This was followed by a report of W. Lawrence Cook, chairman of the Credit and Standardization Committee, in which he announced that the committee would approach State college and university presidents and professors, high school and grade teachers, school supervisors, music clubs, women's clubs, parent-teachers' associations and other organizations on the subject of certifying music teachers in Kentucky and securing credits for music students in schools and the higher educational institutions.

The "Till We Meet Again" dinner brought to a close one of the most successful meetings in the annals of the Association. S. D.

GREETING NEW YORK QUARTET

Indianapolis Hears Chamber Music Program and Recital by Kindler

INDIANAPOLIS, Feb. 23.—The New York String Quartet, comprising Otto-kar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, 'cello, met with a hearty greeting in a recent recital at the Caleb Mills Hall. This was the first visit of the Quartet to Indianapolis, and the artists were obliged to add several encore-pieces to an excellently-played program, which included Dvorak's Quartet in F, Op. 96; the Andante and Menuetto from Mozart's in D, the Finale of Haydn's in D, and numbers by Suk, Bridge and Grieg.

Hans Kindler, 'cellist, was warmly applauded in a recital at the Murat Theater under the auspices of the Indianapolis Matinee Musicale. He delighted his audience by his artistic interpretation of a Bach Prelude and Fugue for 'cello alone, a Sonata by Boccherini, Boellmann's Symphonic Variations and numbers by Piatti, Cui, Ravel, Delibes, Glinka, Chopin and Popper. Several encores had to be given. Mary S. Marshall was the accompanist.

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"The story is dramatically interesting, and the voice parts are well written, and there was a goodly amount of high class, spontaneous music. Picturesque moments are frequent, and the general impression of the music and libretto was favorable."—*Musical Courier*.



The Music by
ERNEST CARTER

"'The White Bird' has decided merits and is worth staging. The book is good and the score, while it is sometimes tuneful at the expense of dramatic effectiveness, contains much attractive music and some that is eloquent."—Deems Taylor in the *New York World*.

"Mr. Carter's admirable creative ability and his thorough musicianship have placed him in the front rank of American composers and the merits of his most recent contribution to musical literature were fully demonstrated on this occasion."—*Musical Advance*.

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CHICAGO ACCLAIMS ENESCO AND ONEGIN

Rachmaninoff Also Among
Sunday Recitalists—Carolyn
Schuyler in Début

CHICAGO, Feb. 23.—Georges Enesco, violinist-composer, gave his first Chicago recital on Sunday afternoon in the Studebaker Theater. The Rumanian artist disclosed a brilliant plastic tone, distinguished and sane interpretative sense, and poetic sensitiveness to nuance. He was heard in the Nardini violin Sonata in D and Chausson's "Poème." Truly a valued artist, it seems that beauty is his very life, for he washed in beauty every phrase that this reviewer heard him play.

Sigrid Oegin, contralto of the Metropolitan Opera, sang again in Orchestra Hall on Sunday afternoon. Her voice, of which the remarkable limpid beauty and velvety richness have been admired here before, was used with great charm to bring out the simple loveliness of the songs on her program. Her singing of Haydn's "My Mother Bids Me Bind My Hair," for instance, was altogether lovely, her voice being under remarkable control. Haydn's "Hosanna in Excelsis" was a brilliant feat of vocal virtuosity. Mme. Oegin's program contained many lovely songs, and no operatic arias.

A half dozen extras had to be added to Sergei Rachmaninoff's piano program at the Auditorium Theater on Sunday afternoon. His list had few novelties, Bach, Mendelssohn, Liszt and Chopin forming the greater part of it. He showed remarkable facility for octaves in Liszt's "Funerailles," and ingenious harmonic devices in his own two "Etudes Tableaux" in B Minor and G Minor. At the Playhouse Carolyn Schuyler, pianist, gave a recital. This young and promising débutante disclosed an excellent technical equipment and played with musical feeling an ambitious program ranging from Beethoven to Grainger.

F. W.

Give Program for Levy Club

CHICAGO, Feb. 23.—The Heniot Levy Club, at its February meeting last Sunday in the Clippinger Studios, heard an enjoyable program given by Kenneth Fiske and Harry Mazus, violinist, and Florence Hutton and Berenice Violle (McChesney), pianists. An excellent paper on Debussy was read by Adelaide Bretzeler.

San Carlo Opera to Visit Chicago

CHICAGO, Feb. 23.—The San Carlo Grand Opera Company announces that it will give a week of grand opera in the Auditorium Theater between March 31 and April 6. There will be nine performances, at popular prices.

Zeisler Club Gives Program

CHICAGO, Feb. 23.—Fannie Bloomfield Zeisler gave a program of piano music before the Fannie Bloomfield Zeisler Club in the Fine Arts Building on Sunday evening. Mrs. Zeisler, with beautiful artistry, played numbers by Scarlatti, Liszt, Chopin, Moszkowski, Kreisler and the Bach-Tausig Tocatta and Fugue in D Minor.

Craven Sings in DeKalb

CHICAGO, Feb. 23.—Carl Craven tenor, sang at the First Methodist

Church in DeKalb, Ill., on Sunday evening. He has been re-engaged for a song recital at the DeKalb High School in March. Mr. Craven was soloist with the Civic Music Association at Sherman Park, Chicago, last month.

Piano Accompaniments Are an Art in Themselves, Says Margaret Carlisle



Photo by James Hargis Connelly, Chicago
Margaret Carlisle, Pianist

CHICAGO, Feb. 23.—"Accompanying is an art in itself," says Margaret Carlisle, who although only in her early twenties, is already an accompanist who is in demand, because of the unusual artistry of her work.

"I had no intention of becoming an accompanist, until Louis Kreidler and others urged me to do so. I was a pianist, and like all young pianists I dreamed of a great concert career such as was attained by Teresa Carreño and Fannie Bloomfield Zeisler.

"It so happened that I was music supervisor at Orlando, Fla., and when the Chautauqua festival came there I was made assistant accompanist. For some reason the artists liked my accompanying, and since then I have made accompanying my profession, instead of concert piano playing."

Miss Carlisle was music supervisor at the age of twenty, and was preparing for a concert career when the music festival at Orlando changed her plans. She has just completed a three months' tour with Robert Ringling and Josephine Lucchese through the Middle West and South, and has been accompanist for Louis Kreidler, Paul Althouse, Charles Hackett, Margery Maxwell, Mary McCormie, Marguerite McNamara, Ina Bourskaya, and many other well known singers.

Roderick White and Kathryn Meisle Appear in Wheeling, W. Va.

WHEELING, W. VA., Feb. 23.—Roderick White, violinist, and Kathryn Meisle, contralto, gave a joint recital at the Scottish Rite Cathedral on Feb. 18. The event was hailed as one of the outstanding events of the season. The next day the two artists, hearing of the good work done in the public schools under the direction of Prof. Edwin M. Steckel, visited the Wheeling High School where, after speaking to the boys and girls, Miss Meisle and Mr. White gave a short informal program.

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CHICAGO MUSICAL COLLEGE

Carolyn Schuyler, pupil of Alexander Raab, gave a very successful recital at the Playhouse last Sunday. The department of Chautauqua and Lyceum under Elena DeMarco's direction is busy preparing its students for the summer tours. The call for material from this class is exceptionally great, two of the largest companies for the Mutual-Chautauqua tour in June being furnished. The Affiliated Bureaus announce that Miss DeMarco's Harp Ensemble, whose tour begins in New York in October, is heavily booked. Three members of her class in the Chicago Musical College are engaged for this company. Margaret Hayes of the department of expression gave a recital on Feb. 12 before the Catholic Women's League, and a program by her students was given in Steinway Hall last Friday.

AMERICAN CONSERVATORY

The public school musical department is enjoying the largest registration it has ever had, largely due to the efforts of O. E. Robinson, its director. Most intensive courses are offered this summer. George H. Gartlan, superintendent of music in New York City schools; Margaret Lowry, educational director of the Kansas City Symphony Association, and other prominent teachers have been engaged to offer special courses during the summer term. Miss Vierly Clough, artist-pupil of Heniot Levy, played the Rachmaninoff Third Pianoforte Concerto at Kimball Hall last Saturday.

BUSH CONSERVATORY

The Junior Dramatic Class, under the direction of Luther Lester and Elma Pearl, repeated on Feb. 9 the playlet "The Queen of Hearts," in which the pupils gained a great success. The ten children in the play gave a remarkably spirited and effective performance. The costumes and stage setting were the work of the class in stage arts of the older students of the dramatic art department. The normal class of the conservatory, under Edgar A. Brazelton's direction, were given a unique demonstration on Monday, with the pupils of Eva J. Shapiro. The young students, none of whom is more than fourteen years of age, transposed compositions in all keys and in other ways demonstrated the thoroughness of their musical training. The program consisted of compositions by Edgar A. Brazelton, played by nine members of Miss Shapiro's class.

GUNN SCHOOL OF MUSIC

David Shapiro, violinist, assisted by Albert Goldberg, accompanist, gave a program for the Council of Jewish Women at Sinai Temple on Feb. 11. Techla May Knoll, contralto, of the faculty, has been engaged to sing in the quartet of Glencoe Union Church. Ira F. Lee, bass, pupil of Stuart Baker, has been appointed soloist of the First Baptist Church of Waukegan, Ill. Lucille Fischer, Florence Cooper and Helen Bloom won the scale contest at the Austin branch of the Gunn School on Feb. 7. Sonya Abter, member of the Muhlmann Opera School and professional pupil of Adolf Muhlmann, head of the vocal department of the Gunn School, is the first member of the opera class to make her debut in opera, with the English Opera Company, under Arthur Dunham's leadership. She will sing in "Carmen" at Aryan Grotto Temple on March 6.

ELLEN KINSMAN MANN STUDIO

The Westfall-Mason Morand Duo presented the program at the Hamilton Park Clubhouse on Sunday for the Civic Music Association. Geneve Cadle, soprano, appeared at the Palmer Park Playground in Pullman for the same organization. The Berkeley Trio filled the following dates this month: Feb. 13, Dresham Methodist Episcopal Church; Feb. 16, Hatch School, Oak Park, Ill.; Feb. 19, Austin Baptist Church. Ethel Mary Tilton, contralto, sang for the Searchers Club of Elgin, Ill., on Wednesday, Feb. 20. Mrs. Mann has recently established the custom of an informal tea in her studio each Friday afternoon.

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Last Friday the Westfall-Mason Morand Duo presented a number of its new duets. Misses Cadle, Tilton and Bowman were heard also in solo groups.

TREVISAN STUDIO

Vittorio Trevisan, leading buffo bass of the Chicago Civic Opera, has returned from the Boston engagement of the company and has reopened his vocal studio in the Fine Arts Building. He was starred in "Maestro di Cappella" in Boston, and was also successful in his portrayal of Bartolo in "The Barber of Seville." Gilbert Ford, a Trevisan pupil, was warmly praised last week for the artistry with which he sang the tenor solos in Franz C. Bornschein's chorus, "The Sea," with the Swift Chorus. Another pupil who has been scoring successes is Horace Davis, tenor, who achieved marked success as Turiddu in "Cavalleria Rusticana" at Bergamo, Italy.

Francis Rogers Sings in Farmington, Conn.

FARMINGTON, CONN., Feb. 23.—Francis Rogers, baritone, was heard in a song recital at Miss Porter's School on Wednesday evening, Feb. 20. He had an excellent program which included old Italian and French numbers. There was a group in which Mozart, Schubert, Cornelius, Franz and Schumann had representation, and a final group in English with songs by Stephen Foster, Sidney Homer, Keel, Tom Dobson, Densmore and others. The beauty of Mr. Rogers' voice was fully demonstrated. Justin Williams was an excellent accompanist.

Portland, Me., Enthusiastic About San Carlo Opera

PORTLAND, ME., Feb. 24.—The San Carlo Opera Company scored an overwhelming success in its first visit here for a three-day engagement on Feb. 21, 22 and 23. On the closing night Augustus S. Bore, who sponsored the visit, read from the stage a telegram from Fortunio Gallo, assuring a return visit next year. The repertoire for the visit included "Madama Butterfly," with Tamaki Miura, "La Bohème" with Anna Fitzu, "Cavalleria Rusticana," "Pagliacci" and "Il Trovatore." Aldo Franchetti conducted and at the last performance of "Pagliacci" was given an ovation.

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GRINNELL COLLEGE WINS GLEE CONTEST

Boguslawski and Spencer Give
Concerts—Mendelssohn
Club Sings

CHICAGO, Feb. 23.—Several concerts attracted music-lovers during the week. The second of the Chicago Mendelssohn Club's series was given in Orchestra Hall on Thursday night; Moissaye Boguslawski at Orchestra Hall and Allen Spencer at Kimball Hall gave examples of the pianist's art on Tuesday night, and the Middle West Intercollegiate Glee Club Contest was held in Orchestra Hall on Monday night.

Grinnell won the glee club contest, with Michigan second, and Northwestern and Beloit tied for third place. Grinnell's reward will be the opportunity to enter the competition at Carnegie Hall, New York City, next week.

Fourteen college glee clubs competed. In addition to those already named, Iowa, Millikin, Knox, Wisconsin, Armour, Lake Forest, Wabash, Chicago, Illinois and Purdue took the stage. The judges were Alfred F. Pickernell of New York and Karleton Hackett and Edward Moore of Chicago. Each glee club sang a light selection of its own choice, followed immediately by the prize song, a choral setting of George Henschel's "Morning Hymn," which is a cruelly difficult number for amateur performance. Meantime the judges, like Beckmesser in "Die Meistersinger," were scratching their slates and estimating values in terms of ensemble, tone, interpretation, enunciation, pitch and the stage presence of the contestants. When the scores were added, Grinnell had 276 (out of a possible 300) and Michigan, 272.

Mr. Boguslawski, who is one of the most brilliant of the younger pianists of

this community and a teacher at the Chicago Musical College, appeared with the Chicago Symphony. His technique, in the unfamiliar Serenade and Allegro Giocoso of Mendelssohn, was clean, and the decorative figures rippled out gracefully. An excellent reading of Liszt's Piano Concerto in E Flat followed. His tone had vitality, and maturity of his talent has brought a fine sense of style to his art. Felix Borowski conducted the orchestra in a performance of "Youth," his symphonic poem which last year won the \$1,000 prize at the Chicago North Shore Festival. It is joyous music, and the orchestra played it gaily.

Allen Spencer's annual piano recital showed those qualities of musical sympathy and ample powers that have won him a following. Distinguished as a pedagogue through his years of work with the American Conservatory, he is also equally at home in concert. He got beneath the skin of César Franck's Prelude, Choral and Fugue and gave it a fine reading. His play of light and shade in handling the Mozart Rondo was delightful. "Trois mouvements perpétuels" by Poulenc gave a refreshing note of novelty to the program.

The Mendelssohn Club concert, after a nervous start in MacDowell's "The Crusaders," did excellent work with "Salamaleikum," from Cornelius' "Barber of Bagdad," and Thayer's "Archer's Marching Song." The latter has a good swing. A novelty on the program was D. Cyril Jenkins' rather arid setting of Masfield's "Yarn of the Loch Achray." Olive June Lacey, soprano, was soloist in songs by Charpentier, Handel, Sinding and Kriens.

St. LOUIS, Mo.—Thelma Heyman, contralto, sang two groups by Wolf, Strauss, Rachmaninoff and other composers at the monthly meeting of the Musical Guild. Leo C. Miller was her

accompanist. Corinne Schroeder-Fredrick of Belleville and Mrs. David Kriegshaber, pianists, played a Debussy Arabesque, a Romance by Arensky and Liszt's Ninth Rhapsody. Mrs. William John Hall, head of the Junior Department of the National Federation of Music Clubs, spoke on the development of that work.

"NIGHTINGALE" FAILS TO THRILL CHICAGO

Audience Apathetic to Stravinsky Work—Salmond Triumphs in Concerto

CHICAGO, Feb. 23.—Igor Stravinsky's symphonic poem, "The Song of the Nightingale," was given its first Chicago performance this week at the regular brace of concerts by the Chicago Symphony in Orchestra Hall, Frederick Stock conducting.

It proved to be a jumble of dissonance. The hearers did not hurt their palms applauding, and, indeed, the work did not seem at all of a piece with "Petrouchka," although it is of the same vintage. "The Song of the Nightingale" is colorful, barbaric and imaginative. It makes the hearer see in his mind's eye magnificent and changing settings, gorgeous curtains and a richly colored choreographic spectacle, but it also continually shocks him by its dissonances, its new and gruesome chords, its triumphs of cacophony and its unexpected turns of ugliness.

Felix Salmond, cellist, won the well-deserved applause of his audiences by his playing of Lalo's Concerto in D Minor. He rose superior to the tedious and empty music and charmed his hearers by the smooth, mellow, satiny quality of his tone, the sympathetic charm of his interpretation and his imaginative contrasts. His playing was purely beautiful and he won his applause despite the execrable concerto that he played.

Other matter on the program was Beethoven's First Symphony, selections from "The Damnation of Faust" by Berlioz and Debussy's "Marche Ecossaise." Beethoven and Berlioz were purely enjoyable; Debussy in the march is not at his best. The Stravinsky work was execrable music, but exciting to the imagination and Felix Salmond was enjoyed because he is a great artist and did the work allotted to him superbly. F. W.

Lafayette Hears Macbeth and Royer in "Secret of Suzanne"

LAFAYETTE, La., Feb. 24.—The interest in the visit of Florence Macbeth, of the Chicago Civic Opera Company, with her own company, to present Wolf-Ferrari's "Secret of Suzanne," caused so great a demand for tickets that the local manager, Mr. Stephens, arranged for an extra performance on Saturday last. Enthusiastic audiences packed the Jefferson Theater to the limit. Miss Macbeth's fine coloratura voice was also heard in songs, "Charmant Oiseau," from David's "Perle du Bresil," being a particularly favored item. She had to concede many extras. Both in the recital part of the program, in a duet, and later in the one-act opera, Joseph Royer, baritone, displayed his excellent voice. The opera was manifestly enjoyed by the two audiences. Miss Macbeth was delightful as Suzanne, and had most artistic support from Mr. Royer as Count Gil. The buffoonery of Luigi Della Molla, in the humorous rôle of Sante, the deaf mute, added much to the highly successful performances. A small orchestra, led by Troy Sanders, furnished excellent accompaniments.

Ashley Pettis, American pianist, will play Rosalie Housman's "Triptych" ("The Sower," "Sunset" and "Lights") at the next concert of the American Music Guild at the Town Hall on Wednesday evening, March 5.

Manuel Quiroga, Spanish violinist, has announced his second New York recital for the afternoon of March 8.

MILWAUKEE DUBIOUS ON MILHAUD MUSIC

Stock Contrasts Modernist
and Beethoven—Visiting
and Local Recitalists

By C. O. Skinrood

MILWAUKEE, Feb. 23.—In the Chicago Symphony's program at its concert at the Pabst Theater on Feb. 18 Frederick Stock followed Beethoven's "Eroica" Symphony with two movements of a Milhaud Suite. This modern music was in pointed contrast to that of Beethoven and excited mixed feelings on the part of a capacity audience. The concert was under Margaret Rice's management.

Sergei Rachmaninoff appeared in recital before a capacity audience at the Pabst Theater on Feb. 15 under the Marion Andrews management. He played Mendelssohn, Liszt, Chopin and Moussorgsky numbers and many of his own compositions as extras.

Arthur Van Eweyk, baritone, gave a program in the Pabst Theater on Feb. 10 which revealed his artistic ability in songs by Handel, Loewe, Brahms and Hugo Wolf. Catherine Wade-Smith of Chicago assisted with some attractive violin numbers.

Adams Buell played at the Art Institute Sunday twilight musicale and was warmly applauded for his refinement of style.

Karl Markworth gave his monthly organ recital at Trinity Lutheran Church Feb. 10, assisted by the Glee Club of Concordia College of Milwaukee.

COLUMBUS HAILS MORINI

Ohio Singers Appear in Victor Herbert Operetta

COLUMBUS, Ohio, Feb. 21.—Erika Morini was warmly applauded in recital at Memorial Hall, on Feb. 15. She played with fire and brilliant technique Spohr's Concerto in D, and shorter numbers by Svendsen, Tartini, Wieniawski, Mozowski, Hubay and Paganini. The recital was under the auspices of the Woman's Music Club.

The Saturday Music Club presented Victor Herbert's operetta, "The Only Girl," before an enthusiastic audience at the Knights of Columbus Hall, on Feb. 12. The leading rôles were capably sustained by Eloise Waltemire Grove and Robert Barr. Others in the cast were Dorothy Stevens Humphreys, Marguerite Cassidy, Charlotte Hunter Edwards, Helen Hurst Holscher, Catherine Barnes, Gladys Johnson Daugherty, Virginia Braun, Helen Fowler, Foster Miller, Nason Oldham, Raymond Humphreys and Earl Woodruff. The opera was given under the direction of Mrs. Grove and Edwin Stainbrook.

A new piano school has been opened by Marguerite Manley Seidel, who will have Florence Sheridan, Gladys Posten, Louise Schockey and Robert Meyers as assistant teachers.

At the Women's Music Club Matinée, on Feb. 19, the following members gave the program: Mary Thompson Murray, Elizabeth Hammond, Mabel Dunn Hopkins, Margaret Crawford, Marguerite Heer Oman, Mildred Roberts Burch, Gladys Petit Bumstead, Frances Beall and a string quartet composed of Ethel Hill Coombs, Goldie Mede, Maude Cockins and Mabel Martin.

EDWIN STAINBROOK.

Earle Laros, pianist, who was heard recently in a New York recital, was received with enthusiasm in his third concert in Reading, Pa., recently. Forthcoming recitals have been arranged in Allentown and Yonkers, and in March he will appear on tour with the New York Symphony. He will also lead the Easton Symphony in several concerts.

Dusolina Giannini, soprano, and Royal Dadmun, baritone, have been booked by Daniel Mayer to appear at the Ann Arbor Festival in May.

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MAQUARRE GROUP IN LOS ANGELES DEBUT

Chamber Ensemble Impresses
—McCormack Is Cheered—
Philharmonic Active

By Bruno David Ussher

LOS ANGELES, Feb. 23.—The Maquarre Ensemble made its debut at the concert of the Los Angeles Chamber Music Society on Feb. 15. The organization comprising André Maquarre, flute; Jules Lepske and Anthony Briglio, violins; Philip Cohn, viola; Franz Luschen, cello, and Ernest Huber, double bass, accomplished some excellent playing in Heinrich Hofmann's Sextet in D and Theodore Gouvy's Second Serenade in F Minor, Op. 84. Bach's B Minor Sonata for flute and piano was played by Mr. Maquarre and Blanche Rogers Lott.

John McCormack aroused storms of applause when singing before a capacity house under the management of L. E. Behymer on Feb. 19. The second recital by the tenor was sold out with so many applications for tickets remaining unfilled that a third appearance had to be arranged for March 11.

Walter Henry Rothwell gave a poetic reading of Schubert's "Unfinished" Symphony at the popular Sunday afternoon concert of the Philharmonic Orchestra on Feb. 17. The inclusion of symphonic music on these programs is a further step toward the elevation of musical taste and has met with a splendid public response. The novelty of the concert came with two movements from Ernest Chausson's incidental music to "The Tempest." Ilya Bronson, cellist, was a brilliant soloist in the Saint-Saëns A Minor Concerto.

Carolyn Alchin, author of several widely used textbooks on harmony and musical theory, has again been appointed faculty member of the University of California, Los Angeles branch.

M. H. Hanson, manager; Harold Flammer, music publisher, both of New York; Mrs. Lillian Birmingham, president of the California Federation of Music Clubs, and Gaetano Merola, director-general of the Civic Opera Association, both of San Francisco, have been visitors here.

Margaret Goetz, lecturer, and Grace Adele Freebey, pianist, have given twenty-five operaganzas for the San Carlo Opera season and will also preface the Chicago Opera season with lecture recitals.

Quartet Begins Portland, Ore., Series

PORTLAND, ORE., Feb. 23.—A quartet comprising Helene Huckle, soprano; Mitylene Fraker Stites, contralto; J. Ross Fargo, tenor, and Walter Hardwick, bass, with May Van Dyke Hardwick as accompanist, is giving a series of musicales. The first program was made up of Cadman's song cycle, "Morning of the Year."

JOCELYN FOULKES.

Renée Chemet Visits Portland, Ore.

PORTLAND, ORE., Feb. 23.—Renée Chemet, violinist, appeared under the auspices of the Civic Music Club, Fredrick Shipman, manager, at Lincoln High School auditorium, on Feb. 16, and charmed her audience with her artistic playing. She was assisted by Waldemar Liachowsky, pianist.

JOCELYN FOULKES.

Dallas Singer to Assist Mme. Sembrich

DALLAS, TEX., Feb. 23.—Mrs. Helen Fouts Cahoon, a local singer who has studied in New York with well-known teachers, including Marcella Sembrich, will leave shortly for New York to be assistant teacher to Mme. Sembrich. Mrs. Cahoon will give several concerts en route to New York.



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HEAR CALIFORNIAN MUSIC

Long Beach Composers Make Up Program for Local Club

LONG BEACH, CAL., Feb. 23.—The first all "Long Beach Composers' Day" program, arranged by Alice Maynard Griggs, was given before the Woman's Music Study Club on Feb. 13. The eleven composers included A. O. T. Astenius, Arthur Bienbar, Louise D'Artell, Mrs. L. Deam Gardiner, Alice Maynard Griggs, Mrs. Douglas Malin, Helen M. Sargent, Irving A. Steinel, Leonard J. Walker, Ingwald Wicks and Ruby L. Nora Wicks. The nationalities represented were Holland, Switzerland, Canada, Norway, England and the United States.

The musicians giving the piano, voice and violin numbers were Mrs. Ray Allen, Katherine Pitcairn Kendall, Mrs. E. E. Tinscher, Katherine Knudson, Mrs. Edward Green, Mrs. Wallace Matthie, Helen Steinel, Ingwald Wicks, Mrs. Dena Kray Stover, Mrs. L. D. Gardiner, Ivy Lake, Mrs. Ralph E. Oliver, Louise D'Artell and Bernice Powell-Wight. Accompanists other than the composers themselves were Mary Ellen Good, Mrs. Herminie T. Gaisford and Olive Haskins. The various compositions revealed much talent.

The speaker for the afternoon was Frank H. Colby, editor of the *Pacific Coast Musician*, who told of the struggles of some of the well-known California composers, now represented on nearly every program.

Mrs. Ralph E. Oliver, lyric soprano; Mrs. Eugene E. Tinscher, contralto, and the Beverly Quartet, composed of Mrs. George A. Brown, Mrs. Tinscher, T. P. Romanes and L. A. Williams, gave a recital at Fitzgerald Hall, on Feb. 15.

Elizabeth O'Neil, pianist, and Florence VanDyke, dramatic soprano, filled several out-of-town engagements recently.

Arthur Blakely opened the new organ of the Second Presbyterian Church recently. The assisting artist was Hazel Putney Humphreys, soprano.

Ellen Beach Yaw Cannon, soprano, appeared before the Ebell Club on Feb. 12.

John J. McClellan, organist of the Tabernacle in Salt Lake City, is in Long Beach, recuperating, after a serious illness. Joseph Diskay, Hungarian tenor, is visiting in the city.

ALICE MAYNARD GRIGGS.

GREET ANNA PAVLOWA

Capacity Audiences in San Antonio
Welcome Dancer—Other Artists
Appear

SAN ANTONIO, TEX., Feb. 23.—Anna Pavlowa and her Ballet Russe were greeted by capacity audiences at a matinee and an evening performance at the Majestic Theater recently.

Thurlock Lieurance, composer-pianist, Edna Woolley, soprano, and Edward Powell, flautist, gave a recital before the faculty, students and guests of Our Lady of the Lake College. They presented a number of new songs in addition to adaptations of Indian themes and met with a cordial reception.

Mary Jordan, contralto, sang "O Rest in the Lord" from Mendelssohn's "Elijah," at a service in memory of Woodrow Wilson. The Empire Theater Orchestra, conducted by Don Philippini, also took part in the service.

GENEVIEVE M. TUCKER.

Gallo Successful in Managing Duse's Tour

SAN FRANCISCO, Feb. 22.—Fortune Gallo is duplicating the success of his musical enterprises in his first managerial venture in theatrical circles. Together with the Selwyns, Mr. Gallo is managing the cross-continental tour of Eleonora Duse. After her first Coast appearance, at Los Angeles on Tuesday, Feb. 19, she was cheered and showered with roses by a capacity audience. L. E. Behymer, who is managing her Los Angeles performances, has been forced to extend the engagement. Mme. Duse's local appearances are under regular concert managers—Selby Oppenheimer, San Francisco; Isobel Hurst, Detroit; Frederick Gonda, Cleveland; Ona Talbot, Indianapolis, and Edith Taylor Thomson, Pittsburgh.

PORTLAND HAILS VISITORS

Oregonians Hear Schumann Heink and Rosenthal—"Hour-Hand" Produced

PORTLAND, ORE., Feb. 23.—Ernestine Schumann Heink sang to a capacity audience, including 300 persons on the stage, at the auditorium on Feb. 5 and was acclaimed in arias from "Rinaldo," "Rheingold" and "Tristan and Isolde," a group of lieder and three songs in English. There were many encores. Florence Hardeman's violin solos added materially to the interest of the concert, and Katherine Hoffman was an able accompanist.

Moriz Rosenthal, pianist, gave a recital in the Elwyn Concert Bureau's subscription series on Feb. 4. He played a Beethoven Sonata, the Schumann "Carnaval" and other numbers, including some of his own compositions, and had to acknowledge many recalls.

The University of Oregon presented at the Heilig Theater on Feb. 6, "The Hour-Hand," which is founded on Swiss folk-songs and folk lore, and was written by Anne Landsbury Beck, with orchestral arrangements by Charles M. Runyan, who conducted the performance. The members of the orchestra, the cast and the chorus were students from the State University. The music was tuneful, and the work was freely applauded.

The Chinese Opera Company, which was here for several nights, a year ago, is appearing at the Casino for a month.

JOCELYN FOULKES.

EVENTS IN LINCOLN

Nebraskans Applaud Rachmaninoff and the Denishawn Dancers

LINCOLN, NEB., Feb. 23.—Sergei Rachmaninoff gave a piano recital at the City Auditorium on Wednesday evening, the fourth in the Great Artists' Course, Mrs. H. J. Kirschstein, local manager. The house was sold out and enthusiasm ran high. At the close of the concert the huge audience rose and gave Mr. Rachmaninoff an ovation, recalling him to the stage many times. The program included numbers by Mendelssohn, Scriabin, Chopin, Strauss, Liszt and Rachmaninoff.

Ruth St. Denis and Ted Shawn delighted a capacity house at the Orpheum Theater on Feb. 14. The program was participated in by the entire Denishawn company, including Charles Wiedman, a Lincoln dancer.

The Elks' Concert Band, Arthur Babisch, conductor, gave an interesting recital at the High School Auditorium on Sunday afternoon as a part of the Community Vesper Concerts, held every second Sunday afternoon under the direction of H. O. Ferguson, supervisor of music.

H. G. KINSELLA.

Hinshaw's Forces in San Jose

SAN JOSE, CAL., Feb. 23.—Mozart's "Così Fan Tutte" was performed recently in the State Teachers' College auditorium by William Wade Hinshaw's company and delighted a large audience. This was the fourth attraction in the Colbert Concert Course.

R. M. FISHER.

Denver Acclaims Schumann Heink

DENVER, Feb. 23.—More than 7000 Denverites, it is estimated, greeted Ernestine Schumann Heink when she appeared at the Auditorium on Feb. 14 in the Oberfelder Series. The contralto sang with warmth and purity of tone and aroused great enthusiasm. Florence Hardeman, violinist, was also warmly applauded. Katherine Hoffmann, as accompanist, shared in the success of the recital. Clarence Reynolds, city organist, played effective organ accompaniments in "The Rosary" and "Stille Nacht."

J. C. WILCOX.

SCHWARZ WELCOMED IN SAN FRANCISCO

Bohemians Hear Russian Program — 60,000 Children Enter Music Contest

By Charles A. Quiltzow

SAN FRANCISCO, Feb. 20.—Josef Schwarz, baritone, was greeted by a demonstrative audience when he appeared in recital at the Columbia Theater on Feb. 17, under the management of Selby C. Oppenheimer. The program opened with an arioso from Handel's "Israel in Egypt," delivered in a broad, full-toned and impressive style. The aria, "Promesse de mon avenir," from Massenet's "Le Roi de Lahore," followed and was succeeded by a German and a Russian group. Hearty and insistent applause followed the closing number, the Prologue from "Pagliacci," and the artist responded with "Di Provenza il mar," from "Traviata," and Caccini's "Piccola Zingara," from "Zaza." Frank Moss, San Francisco pianist, provided accompaniments of such excellence that he was brought out twice by Mr. Schwarz to share in the applause.

A program of Slavic music, with the addition of a group of French songs interpreted by Lela Johnstone, local vocalist, was presented by the Symphonic Ensemble at the Bohemian Club on Feb. 12. The participating instrumentalists were Alexander Saslavy, violinist; Charles Hart, pianist; Max Gegna, cellist; Semion Pachuck, viola-player, and Modesta Mortensen, second violin. Dvorak's Sonatina for violin and piano was given a fine reading by Messrs. Saslavy and Hart. Vikzav Novak's A Minor Quintet for piano and strings proved an enjoyable novelty. Gretchenoff's C Minor Trio for piano and strings was given a sympathetic reading. The concert was under the management of Alice Seckels.

Preliminary education work in connection with the music memory contest, which will be a feature of San Francisco's next music week, was begun Feb. 18 and the indications are that some 60,000 school children will compete. Thirty compositions have been listed for use in the contest. The week of May 4-11 has been selected for the music week exercises.

San Francisco Chamber Music Society Gives San Jose Program

SAN JOSE, CAL., Feb. 23.—The San Francisco Chamber Music Society gave a most artistic program at the State Teachers' College on Feb. 14. Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, cellist, comprise the quartet, and at this concert they had the assistance of Elias Hecht, flautist, the founder of the organization. The San Jose Musical Association presented this interesting concert.

R. M. FISHER.

New York String Quartet Seeks New Works for Performance

In concluding its second season of New York concerts this month, the New York String Quartet has achieved the distinction of presenting at least one new work at every performance. Composers who have manuscript compositions for string quartet will find the organization ready to examine them with a view to performance and may mail them to the Quartet in care of Concert Management Arthur Judson.

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NOVEL PLAN ADOPTED FOR CLASSES BY SCHARWENKA

Noted Pianist and Teacher Will Arrive at Chicago Musical College in June

CHICAGO, Feb. 23.—A novel plan will be followed by the Chicago Musical College in Prof. Xaver Scharwenka's classes at the Summer Master School this year. In addition to his other classes, Professor Scharwenka will give private lessons of two hours' duration, at which eight students will receive instruction for fifteen minutes each.

Each of the eight students, in addition to receiving private instruction for a quarter of an hour, will witness the private lessons of the other seven. This plan of tuition has been followed with much success in foreign conservatories, for it is certain that the students can gain greatly from the discussion by an authoritative master of the problems which confront teachers.

In order to give as many students and teachers as possible the benefit of Professor Scharwenka's counsel, auditors will be admitted to the instruction of the eight pupils, but the auditors will not be permitted to interrupt the instruction of the pupils by asking questions.

Professor Scharwenka will also conduct repertoire interpretation teachers' classes in the master school. These will be given twice a week, for two hours each, and include all the problems that come up in regard to repertoire and teaching of pianists.

He will sail from Hamburg on May 31 on the Saxonia, and arrive about June 12 in Chicago. He will be in time to attend the commencement exercises of the Chicago Musical College in the Auditorium Theater, in the middle of June, at which his concert will be played by the winner of the Mason & Hamlin piano prize.

Professor Scharwenka has completely recovered from the illness that prevented him from coming to Chicago last year. Moissaye Boguslawski, who took his classes in the master school last summer, will again be on the faculty this summer.

Mrs. F. S. Coolidge Presents Berkshire Festival Scores to Congress Library

WASHINGTON, Feb. 23.—Mrs. Fred-eric Shurtleff Coolidge has presented to the Library of Congress the entire collection of holograph scores gathered by her for the Berkshire Festival, and the reception of this important gift was celebrated in three recitals of chamber music, in the auditorium of the Freer Gallery of Art, on Feb. 7, 8 and 9.

This was the first time the auditorium of the Freer Gallery of Art has been used, and many of the audience, gathered there by invitation, little realized that there was such an admirable concert hall in the building.

These three recitals were of unique interest and beauty. The Thursday afternoon program was given by the Festival Quartet of South Mountain, composed of William Kroll, first violin; Karl Kraeuter, second violin; Hugo Kortschak, viola, and Willem Willeke, 'cello, and the Elshuco Trio, made up of William Kroll, violin; Willem Willeke, 'cello, and Aurelio Giorno, piano. It consisted of a movement of the B Flat Quartet, played as a tribute to the memory of ex-President Wilson; Haydn's Quartet in D, H. Waldo Warner's Suite for piano, violin and 'cello, and Leo Weiner's Quartet in F Sharp Minor, Op. 13.

Friday's program included the Beethoven Trio in D, Op. 70, No. 1, played by the Elshuco Trio; Julius Röntgen's Quartet played by the Festival Quartet of South Mountain, and Henry Eichheim's "Oriental Impressions," given under the composer's baton by Marie Miller, harp; Georges Barrère, flute; Pierre Mathieu, oboe; Mr. Kroll, Sandor Harmati, Mr. Kraeuter, and Wolfe Wolfinsohn, violins; Nicholas Moldavan, viola; Mr. Giorno, piano, and Mr. Glassman, Mr. Borodkin, and Mr. Goettich, percussion instruments.

G. Francesco Malipiero's String Quar-

tet, "Rispetti e Strambotti," played by the Lenox String Quartet made up of Sandor Harmati, first violin; Wolfe Wolfinsohn, second violin; Nicholas Moldavan, viola, and Emmeran Stoeber, 'cello. Ernest Bloch's Suite for Viola and Piano, played by Lionel Tertis and Harold Bauer, and Eugene Goossens' Phantasy Sextet for three violins, viola and 'cellos, played by the Lenox String Quartet assisted by Mr. Hugo Kortschak and Willem Willeke, comprised Saturday's program.

Herbert Putnam, Librarian of Congress, in expressing his appreciation to the Directors of the Smithsonian Institution, under whose care the Freer Gallery is administered, extolled the spirit and patronage which Mrs. Coolidge has manifested in bringing out the best work of the younger school of composers, American and European, and in presenting these original manuscript scores to the Library of Congress, with the promise of future additions.

Mrs. Coolidge made a graceful speech near the close of the concerts. "To place music under the shelter of the Government," she said, "has long seemed to me to be the only lasting and dignified goal of our endeavor, the only impersonal method of establishing art upon its rightful pedestal." Mrs. Coolidge also expressed her thanks to the artists, composers and others who had taken part in the programs. Six of the composers whose works were played at these concerts were present, while eight of the directors of the Berkshire Festivals were present, "and," Mrs. Coolidge continued, "to them I owe the joy in my heart and the eager hope that we have made a beginning whose end is not yet visible."

DOROTHY DEMUTH WATSON.

Legion Asks that "Star-Spangled Banner" Be Made National Anthem

WASHINGTON, Feb. 27.—A petition in the shape of a resolution has been received by the House or Representatives from the Department of New York, American Legion, urging that Congress enact the necessary legislation for the adoption of the "Star-Spangled Banner" as the American national anthem. The petition, after being read in the House, was referred to the House Committee on Library. It was presented by Representative O'Connell of New York.

ALFRED T. MARKS.

Stannard of U. S. Army Band Composes New March

WASHINGTON, Feb. 20.—W. J. Stannard, leader of the ninety-piece United States Army Band, one of the finest musical organizations in the national capital, has just given the first performance of his new march, "The Washington Evening Star March."

ALFRED T. MARKS.

WICHITA, KAN.—Twenty-one pupils appeared at the recent weekly recital of the Fischer School of Piano-playing.

WAGNER MAKES PLANS FOR HIS ARTISTS NEXT SEASON

Books McCormack, Garden, Dal Monte, Charles Hackett, Alda's Quartet and De Reszke Singers

An announcement from the Charles L. Wagner office indicates that John McCormack will be active as usual in concert next season, beginning in October and continuing until the middle of March, when he will sail to make his first concert tour in the Orient. He is now on a Pacific Coast concert tour and is accompanied by D. F. McSweeney. He will close his present season on April 24 in New Haven, Conn., and will sail for Europe on April 26.

During the month of October next the Alda-Metropolitan Quartet will make a concert tour under the direction of the Wagner office. This quartet is composed of Frances Alda, soprano; Merle Alcock, contralto; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone.

Charles Hackett will return to the United States in the early fall, after completing his spring concert tour of Australia. He will be heard in a few concerts in October and will make further concert appearances in the spring, following his engagement for the entire season with the Chicago Civic Opera.

Mary Garden will give concerts in November and then join the Chicago Opera on Nov. 24 for a nine weeks' engagement, closing with the Boston appearances of the company. She will sail for Europe and will sing at Monte Carlo during the spring season.

The new coloratura soprano, Toti Dal Monte, who is now in Australia as a member of the Melba Opera Company, will come to the United States in September and will make her first appearance on the Pacific Coast with the San Francisco Opera Company. She will make her Chicago debut with the Chicago Opera in "Lucia."

The De Reszke Singers, consisting of four male voices, will make their first American tour of four months next season, beginning in November. These singers have made a pronounced success in their European appearances recently. One of the interesting features of their programs will be a group of Old English Madrigals. The four singers are all native-born Americans who have been pupils of Jean De Reszke in Paris.

Heifetz Will Remain in United States Again Next Season

Jascha Heifetz, violinist, will make another tour of the United States under the management of the Wolfsohn Musical Bureau, Inc., next season. This will be his eighth season in this country. Mr. Heifetz has taken out his first citizenship papers, and, by remaining in this country another year, he will obtain his final papers. His next New York recital will be in Carnegie Hall on the afternoon of March 16.

Tarasova Returns for Concert Tour

Nina Tarasova, singer of Russian folk-songs and ballads, who has been absent from the American concert stage for the last year, will sing again in this country next season. She has recently signed a contract to appear under the management of Haensel & Jones, under whose direction she appeared previously. Miss Tarasova will also fulfill a series of engagements during the remainder of this season.

Isa Kremer, balladist, will give her third New York recital in Carnegie Hall on the evening of March 9.

Mabel Garrison, soprano, will appear as soloist with the Philadelphia Orchestra in New York on March 4 and in Philadelphia on March 6.

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ENESCO CONDUCTS SOKOLOFF FORCES

Local Artists at 'Pop' Events
—Ernest Bloch to Remain
With Institute

By Florence Barhyte

CLEVELAND, Feb. 22.—Georges Enesco, composer, conductor, violinist, led the Cleveland Orchestra in two concerts this week. Ernest von Dohnanyi and Georges Enesco have appeared as guest conductor this month during the absence of Nikolai Sokoloff, who has been a guest conductor with the London Symphony.

Two works by Enesco had a first Cleveland hearing last night, and the gifted Roumanian was given an enthusiastic reception by the audience and the orchestra. The composer's Symphony in E Flat and his Roumanian Rhapsody, No. 2, were played with exceptional understanding.

With Arthur Shepherd conducting, Mr. Enesco played the Brahms Concerto for Violin in D most effectively.

The fifth "Pop" concert by the Cleveland Orchestra, Arthur Shepherd conducting, was given in Masonic Hall on Feb. 17. As is the custom at these concerts, there were two soloists on the program: June Elson Kunkle, soprano, of Columbus, Ohio, and Louis Dufrasne, principal French horn in the orchestra. Mrs. Kunkle revealed a voice of beautiful quality in the Recitative and Air of *Lia* from Debussy's "L'Enfant Prodigue." Her tone is rich and smooth throughout its range, and she sings with good style.

Mr. Dufrasne chose Wagner's "Album Leaf," which makes a delightful piece for the horn, and performed it with great skill. Both soloists were enthusiastically received and responded to the prolonged applause with encores. Mr. Shepherd supplied admirable accompaniments at the piano. The orchestral numbers included the Overture to "Euryanthe," by Weber; MacDowell's "Legend," "Dirge" and "In War Time," from the "Indian" Suite, No. 2; Cha-

brier's Rhapsody "España," Gounod's Ballet Music from "Faust," and Sibelius' "Finlandia."

Offers to go East and devote his entire time to composing have been refused by Ernest Bloch, director of the Cleveland Institute of Music. He prefers to remain in Cleveland in order to continue the musical experiment he is making at the institute. At this "laboratory school," as it has been called, the students learn music from their experiments with sound and rhythm. Mr. Bloch has just returned to Cleveland after attending a series of concerts of his own music in the East.

"Landscapes," a new work for instrumental quartet, composed by Mr. Bloch in Cleveland during December and performed for the first time by the Flonzaley Quartet in Florida, will be given its first performance in New York in March by the same quartet. From there the quartet will make a tour of the country, performing the new composition. March will also see the performance of several other new compositions by Mr. Bloch. Huberman will play his three new Jewish violin pieces in New York, and his three new Nocturnes for trio will be played by the New York Trio on March 21.

The Cleveland String Quartet gave a concert at Dennison University, Granville, Ohio, Feb. 11.

Delia Reinhardt Faints During Final Act of "Meistersinger"

Delia Reinhardt, soprano, fainted on the stage of the Metropolitan during a matinee performance of "Meistersinger" on Feb. 23. The great quintet that ends the penultimate scene had just been completed when Mme. Reinhardt lost consciousness. She was able, however, to resume her part in the final scene, and was greeted with a storm of applause on her reappearance.

Thursday Musical Club Meets

The regular monthly meeting of the Thursday Musical Club was held at the home of Mr. and Mrs. Ernest Carter on the evening of Feb. 14. Mrs. John R. MacArthur, president, was in the

chair. The program included the Miniature Quintet for Piano and Strings by Mrs. Gere, played by the Lenox Quartet and Mrs. MacArthur; two movements from Mr. Carter's String Quartet in G, by the Lenox Quartet, and groups of songs by Mr. Carter and Arthur Nevin, sung by Blanche Da Costa, with the composers at the piano for their respective songs. Mrs. MacArthur and the quartet were also heard in a Schubert Quintet.

Bachaus to Give Reger Work Its First New York Hearing

William Bachaus will give the first New York performance of Reger's Variations and Fugue on a Bach Theme at his second recital in Aeolian Hall on the evening of March 27. The work is based on an Andante in B Minor and consists of twelve variations and a Fugue. Other numbers on the program will be Scriabin's Sonata in F Sharp, Beethoven's Sonata, Op. 78, a group of Chopin works, and Schumann's Carna-

Columbia University Students Honored for Musical Activities

Several students of Columbia University last week received the honorary gold "King's Crown" award for music, in the annual distribution of prizes for extra-curricular activities made by the student board of governors. The following names were among twenty-two honored in various activities: instrumental clubs, Francis Winckler and Robert W. Culbert, Waterbury, Conn.; glee club, Morris Watkins, Scranton, Pa., and college band, Robert W. Culbert.

Mary Ellis Opdycke to Wed

Mrs. Leonard Opdycke has announced the engagement of her daughter, Mary Ellis Opdycke, to John De Witt Peltz of Albany, N. Y. Miss Opdycke, who for four years has been assistant music critic on the New York Sun, is a graduate of Miss Spence's school and of Barnard College. Mr. Peltz graduated from Yale in 1918. The wedding will take place in June.

No less a celebrity than Mary Pickford was responsible for the christening of a song composed by Victor Schertzinger as the melodic theme of the screen version of "Dorothy Vernon of Haddon Hall." Miss Pickford, who enacts the heroine of this romantic tale, came to the rescue when the song was still unnamed, suggesting the title "Love Will Find a Way."

Marie Miller, harpist, left New York on Feb. 24 for an extensive tour of the South and Middle West. She will appear in recital in Oklahoma and Texas, and with the Salzedo Harp Ensemble, of which she is first harpist, in the States of Georgia, Pennsylvania and Michigan.

Fred Patton, baritone, has been engaged for an appearance with the Elgar Choir of Hamilton, Ont., on April 3. Mr. Patton has been heard recently in Hollidaysburg, Pa., and in Birmingham, Pa.

The Kriens Symphony Club, Christian Kriens, conductor, has been given the use of the auditorium of the College of the City of New York for its weekly rehearsals. The club is now in its fourteenth season.

Ignaz Friedman, pianist, will give his second New York recital on March 1. Subsequent concerts will be in Toronto, Middlebury, Portland, Buffalo, Paterson, Birmingham and New Orleans.

Cecil Arden, mezzo-soprano of the Metropolitan, will give a recital in Hornell, N. Y., under the auspices of the Teachers' Association, on the evening of March 27.

The Philharmonic String Quartet, which made its New York debut in a recent concert, will give its second subscription program in Aeolian Hall on the evening of March 3.

Walter Leary, baritone, and James Breakey, pianist, will give a joint recital in Aeolian Hall, New York, on Tuesday afternoon, March 4.

ST. PAUL HAS FULL WEEK OF RECITALS

Olga Samaroff and Isa Kremer
Give Full Programs—Dett
in Lecture

By Florence L. C. Briggs

ST. PAUL, MINN., Feb. 23.—The period between orchestral concerts caused by the midwinter tour of the Minneapolis Symphony has been marked by a series of recitals which have added to the interest and enjoyment of the musical season.

A large audience expressed enthusiastic delight at the appearance of Olga Samaroff under Schubert Club auspices in the People's Church. Bach, Beethoven and Brahms and pieces by Rachmaninoff, Mary Howe and Paul Juon, with Liszt's Hungarian Rhapsody, No. 12, as the final number, made up her program. The performance was a demonstration of intelligence, imagination and an impeccable technique.

Isa Kremer provided more than one thrill in her recital of folk-songs and ballads to the piano accompaniments of Vladimir Heifetz. She is an interpretative artist whose diction and vocal technique served the promptings of an imaginative spirit.

R. Nathaniel Dett was presented by the Every Woman Progressive Council in a lecture-recital in the People's Church recently. A talk on primitive forms and uses of American creative material was followed by a recital of Mr. Dett's compositions. Silvio Scionti's recital at St. Agatha's Conservatory Sunday afternoon added appreciably to the music of the week.

Estelle Leask Gives Invitation Recital

Estelle Leask of Elizabeth Kelso Patterson School of Singing gave an invitation song recital at her home in New York on Feb. 20. With Harry Horsfall at the piano, she demonstrated her artistic gifts in a well-arranged program, including items by Bantock, Troyer, Ganz, Karg-Elert, Eugen Haile, Reger, Schumann, Fourdrain, Massenet and Coquard.

Suzanne Kenyon, soprano, sang at a recent meeting of the Sunshine Club at the Hotel McAlpin, New York. In January, she gave recitals in Cedarhurst, L. I., Guilford, Conn., and on Feb. 15, was soloist with the Pictura Club in New Glasgow, N. S. She is to give recitals in Halifax and Truro, N. S.

Anna Burmeister, soprano, made her third appearance in Chicago on Feb. 11, in a program of songs by Una Howell Cook at the Musicians' Club of Women. She will be soloist with the Marshall Field Choral Society in an Orchestral Hall concert on April 23.

Marie Sundelius, soprano, will give a recital in North Adams, Mass., on March 7.

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Week Introduces Many Recitalists to New York

DEBUTS were many and various last week in Manhattan's concert halls. Yet despite the number of newcomers, there was no very marked falling off in the way of appearances by familiar, seasoned artists. There were several "returns" among the concert-givers, among those making reappearances being such favorites as Sergei Rachmaninoff and the Flonzaley Quartet. Taken all in all, however, the list of events in the recital field was rather shorter than is general at this season, especially taking into account the fact that Washington's Birthday fell within the seven-day period.

Carmine Fabrizio Reappears

Carmine Fabrizio, violinist, was heard in a well-chosen program in Aeolian Hall on the afternoon of Feb. 18. The artist began with a Sonata by Sylvio Lazzari, an agreeable work which he played well, and gave in turn Saint-Saëns' "Morceau de Concert," a Scherzo-Waltz by Chabrier, arranged by Auer; two numbers by Ysaye, and short pieces by Pugnani-Kreisler, Arensky, Fauré and Sarasate. Alfredo De Voto played excellent accompaniments.

Mr. Fabrizio's work is characterized by great poise and a fine polish. He has a deft left hand and his bowing is secure and entirely free from anything that would injure his fine tone. The Lento of the Sonata was particularly well given, and the balance between the violin and piano admirably maintained. Kreisler's

arrangement of a Pugnani Menuet was appreciated by the audience to the point of being re-demanded. The Ysaye Berceuse with the subtitle, "The poor, wretched child falls sadly asleep," was a fine piece of colorful playing. Of the final group, besides the Menuet, Sarasate's Zapateado, which closed the program, was the most interesting.

J. A. H.

Mr. Seligman's Début

Before a friendly audience Isiah Seligman, pianist, accomplished his New York recital début on Monday evening of last week in Aeolian Hall. Mr. Seligman's program was modeled on conventional lines, comprising as it did the Bach-Busoni Chaconne, a Nocturne, Waltz, a Ballade (the A Flat) of Chopin, the Gluck-Brahms Gavotte, Theme and Variations, Op. 72, by Glazounoff and a closing group by Tchaikovsky, Scriabin, Debussy and Liszt. The young pianist disclosed very definite gifts: technically, he is well on his way to keyboard-mastery; emotionally, he has something of his own to express. An occasional tendency to pound, to force the hollow thunders of the Chaconne, rather marred his performance of that impressive work. He was happier in the Chopin and later essays, in which clarity and happily restrained sentiment were distinguishing qualities. His playing as a whole was enjoyable and was so voted by the audience. Hearty applause followed the several groups.

B. R.

Thelma Given's Return

Thelma Given, a violinist of the Auer clan, gave her first New York recital in more than two years in Carnegie Hall on the evening of Feb. 18. She chose Vitali's Chaconne for her opening num-

ber, as she did on the occasion of her American début in the same hall in November, 1918. At that time Miss Given was characterized as a promising violinist, and she has gone far toward the fulfillment of that promise. Besides the Chaconne, she played the Sonata by César Franck, Auer's transcription of Tchaikovsky's Air de Lenski, "Waves at Play" by Grasse, Polish Mazurka by Tor Aulin, Melodie by Gluck, Elfentanz by Popper and a delightful arrangement of Schubert's "Hark, Hark, the Lark!" by Albert Spalding.

Miss Given has evidently put in much conscientious study since her début, for she plays with a tone of good quality and velvety smoothness, capital intonation and with fine feeling. Her musicianly qualities found widest scope in the Sonata, in which she had the assistance of Richard Hageman, the accompanist of the evening. The two artists played it with understanding and delivered its beautiful passages with sincerity and nobility of feeling. Miss Given also disclosed a fanciful imagination in the shorter numbers, especially in the Schubert work, which had to be repeated. She achieved a complete success with a good-sized audience and was given many recalls.

H. C.

Margarita Melrose Bows

Margarita Melrose gave her first New York piano recital in Aeolian Hall on the afternoon of Feb. 19. Miss Melrose presented a Grieg Sonata and three other numbers by the same composer, Beethoven's Sonata, Op. 54, and works by Manzanera, Albeniz, Gomez, Chopin, Gliere and Dohnanyi. She commands a vigorous style and a large tone and plays with an evident serious intent. She was applauded by a friendly audience.

H. C.

Fredric Fradkin's Recital

Hostile weather conditions were powerless to limit the size of the audience that greeted Fredric Fradkin at his violin recital in Carnegie Hall on Tuesday evening of last week. Nor did the damp and raw atmosphere affect in any discernible degree the quality of this artist's tone. He triumphed completely over these outward handicaps, playing with brilliancy, assurance and consistent purity of tone a program which ranged from such classics, old and new, as Tartini's Sonata in G Minor and the Concerto of Mendelssohn to a group of short numbers by Bach, John Lauterbach, Kreisler and Arndt-Fradkin, ending with a dazzling performance of the Ernst "Hungarian Airs."

The former concertmaster of the Boston Symphony is a full-fledged master of his instrument. Technical problems are nothing to him; he disposes of them with an ease that comes only with virtuosity. His tone is singularly sweet, full and delicately colored and his style has great elegance. Very occasionally, in the higher positions, his intonation was the least degree removed from the true, but this was a flaw scarcely worth singling out in playing so generally correct and polished. His instrument was made to sing eloquently and with aristocratic charm in the Tartini Sonata, and the Mendelssohn Concerto—that battle-horse

on which a thousand violinists have ridden to victory or fallen in defeat—was interpreted with a fine command of style, although the finale was taken at somewhat too lively a pace.

The shorter pieces were distinguished by similar qualities—persuasive charm and irresistible beauty of tone. The Ernst work was a technical tour de force and evoked the warmest of applause. Throughout the evening Mr. Fradkin was greeted with spontaneous enthusiasm and compelled to bow many times. He had an efficient accompanist in Harry Kaufman, although a less subdued piano part in the Tartini Sonata would have provided a more satisfying background for the solo part.

B. R.

Mme. Peppercorn Heard Again

The season's second recital by Gertrude Peppercorn, English pianist, was given at Aeolian Hall on Tuesday evening, Feb. 19. The artist deepened the impression she made at her initial appearance, demonstrating also that she has a definite conception of her art, which she generally realizes with success in her playing. Mme. Peppercorn seems to stress variety and eloquence in her work. The chief items of the list were Beethoven's "Moonlight" Sonata and the equally familiar Sonata in B Flat Minor by Chopin. Opening the evening were Beethoven's Variations in C Minor and a subsequent group included an Intermezzo and a Ballade by Brahms, a March by Dohnanyi, Poldowski's "Bloomsbury Waltz" and Liszt's Tenth Hungarian Rhapsody. The pianist's playing of the Chopin Sonata had admirable qualities of directness and energy. She was well received and gave several encores.

T. D.

Young Argentinian Introduced

Lea Epstein, a young violinist from the Argentine, made her New York recital début in Aeolian Hall on Wednesday afternoon. Petite, dark and wholly free from platform mannerisms, Miss Epstein gives the impression of a sincere and well-grounded musician. Her recital unfortunately came on one of the stormiest days of the winter, and the prevailing dampness made it cruelly difficult to achieve consistently true intonation. She played the César Franck Sonata with refreshing restraint and simplicity, but the peculiar inner fervor which this famous score demands was often lacking. In the succeeding Bach Chaconne for Violin Alone she strove earnestly and sometimes successfully to evoke the deep spiritual quality and grandeur inherent in this master-work. Items by Sinding, Dessau, Thomson, Sarasate and Hubay completed the program. Her accompanist was Eric Zardo, who substituted on short notice for his sister, Adelaide, and who came triumphantly through the ordeal.

B. R.

Max Barnett in Début

A début piano recital by Max Barnett was given in Carnegie Hall on Wednesday evening of last week. The young artist seemed to be laboring under considerable nervousness at the opening of

[Continued on page 36]

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SEE REIGN OF PERMANENT OPERA IN LEWISTON, ME.

Hope for Continuance of Enterprise Warranted in Success of Third Season in "Trovatore"

LEWISTON, ME., Feb. 23.—"No other city in New England can boast of having its own grand opera company," declared Mayor Louis J. Brann in addressing the first-night audience at the Empire, when local artists successfully performed Verdi's "Trovatore." His declaration that this is becoming a permanent institution in Lewiston seems warranted, for this is the third opera put on by this company. "Faust" was performed in 1922 and "Romeo and Juliet" last year.

For the second time Mildred D. Litchfield took a leading rôle, stepping from the schoolroom to the opera stage and achieving distinct success. Alphonse Cote, tenor; Napoleon Sansouci, bass, and Dr. L. R. Lafond, baritone, again appeared in principal parts, the last-named gaining marked favor as the Count di Luna. Exilia Blouin, a Lewiston choir singer, made her début on this occasion as Azucena. Rhea Couillard took the rôle of Inez and William Richard, Rosario Tremblay and Wilfrid Laroche were also in the cast. A group of dancers with Marion Murphy gracefully gave a ballet.

Backed this winter for the first time by the Orpheon Club, which is made up of male singers from the twin cities of Lewiston and Auburn, the company gave "Trovatore" with unusually fine chorus effects. The musical score was carefully followed under the bâton of Arthur Brunelle. The stage setting and elaborate costumes and many details enhancing the artistic effect were arranged by George Filteau. Much credit is also due Yvonne Reny, accompanist, and the local orchestra of twenty pieces.

The opera was given on three nights to packed houses. The audiences included visitors from all western Maine, delegations attending from Waterville, Augusta, Bath, Brunswick, Portland, Biddeford and Saco, among other places in this part of the State.

ALICE F. LORD.

CHURCHES FORM CHORUS

Allentown, Pa., to Have New Group Led by W. F. Acker

ALLENTOWN, PA., Feb. 23.—A new Church Choral Society has been organized under the leadership of Warren F. Acker to present only sacred works. The first concert will be given with local soloists on March 27. The society is organized upon cooperative lines, and will disband at the end of each season. At this time the books will be closed and reorganized at the beginning of the next season.

ERROL K. PETERS.

NEW HAVEN, CONN.—A recent concert of the St. Ambrose Junior Music Club was devoted to works by French composers and was given by Marion Campbell, Hazel Norris, Dorothy Bishop, Lillian Freeman, Constance Needham, Evelyn Irene Wells and Florence Marcia Wells. Miss Wells, who played the Meditation from "Thaïs," for violin and piano, is a pupil at the Troostwyk School under the instruction of Arthur Troostwyk.

SPRINGFIELD, MASS., HAILS SAN CARLO OPERA FORCES

"Madama Butterfly" Opens Season of Three Nights—Harold Bauer in Recital

SPRINGFIELD, MASS., Feb. 23.—The San Carlo Opera Company was warmly greeted on opening a three-night engagement in "Madama Butterfly," with Tamaki Miura as Cio-Cio-San, supported by an excellent cast. Maurizio Dalumi appeared as Pinkerton, Graham Marr as Sharpless, Elvira Leveroni as Suzuki, Amadeo Baldi as Goro and Charles F. Gallagher as the Bonze. The duet between Cio-Cio-San and Pinkerton at the end of the first act was admirably sung.

Anna Fittiu sang the rôle of Mimi in the production of "Bohème." Colin O'More as Rodolfo, Giulio Fregosi as Marcel, Sofia Charlebois as Musetta and Mr. Gallagher as Colline were also in a noteworthy cast.

"Cavalleria Rusticana" and "Pagliacci" were performed with great success on the last night of the season. Elda Vettori was Santuzza and the principals in Mascagni's opera also included Mr. Dalumi as Turiddu, Grace Yeager as Lola, Max Kaplick as Alfio and Katherine Reed as Mama Lucia. In "Pagliacci" Mme. Charlebois appeared as Nedda, Ludovico Tomarchio as Canio, Mr. Fregosi as Tonio, Mr. Kaplick as Silvio and Mr. Baldi as Beppo.

Harold Bauer, pianist, opened his recital in Holyoke on Feb. 8 with Beethoven's Sonata "Pathétique" and played also Bach's Partita in B Flat, Schumann's "Papillons," Chopin's C Sharp Minor Scherzo, a group of four eighteenth-century airs, arranged by the pianist, and a Saint-Saëns Study in waltz form. He was enthusiastically applauded and gave as encores a Chopin Study, the same composer's A Flat Waltz and a Scarlatti number.

The Middlebury Glee Club appeared at the Auditorium on Feb. 10 with Michael Prata, violinist, as soloist. Mr. Prata played a Chopin-Sarasate Nocturne and the club sang the Soldiers' Chorus from "Faust" and other numbers.

JULIAN SEAMAN.

FLONZALEYS IN PORTLAND

Quartet and Albert W. Snow Give Civic Concert—Brinkler Recital

PORTLAND, ME., Feb. 23.—The Flonzaleys appeared with Albert W. Snow, organist of the Boston Symphony, in Portland's Municipal Series, under the auspices of the Music Commission, at City Hall Auditorium on Feb. 14. The program, artistically given, excited demonstrative applause. Mozart's Quartet in A and two movements by Dohnanyi—one from his Quartet in A, Op. 7, and the other from his Quartet in D Flat, Op. 15, were played by the Flonzaleys; and Mr. Snow's solos included the Allegro from Vierné's Second Symphony, a Handel aria, Bonnet's "Caprice Héroïque" and numbers by Clerambault, Bossi, Stoughton and Callaerto.

The MacDowell Club's program on Feb. 12, at the home of one of its members, Mrs. Alfred Smith, was given by members in costume, impersonating

musical celebrities in childhood days or in their "teens." Those who took part were Anna Cary Bock, Emily Eldridge, Ruth Ridley, Helen Bradbury, Helen Ward, Florence Coffey, Mrs. Chauncey Phinney, Mrs. Floyd Richards, Louise Armstrong, Zylphetta Butterfield, Susan Coffin, Mrs. Alfred Smith, Emily Chase and Mrs. George Akers, and a long list of musicians impersonated included Bach, Haydn, Chopin, Rossini, Liszt, Jenny Lind, Patti, Fanny Mendelssohn and Clara Schumann.

A recent free recital on the Kotzschmar Memorial Organ in City Hall Auditorium was given by Alfred Brinkler. Mrs. Brinkler, contralto, sang Mendelssohn's "But the Lord Is Mindful of His Own," from "St. Paul."

In the Portland Rossini Club's recital on Feb. 14, at Frye Hall, voice, piano and cello numbers were given by Mrs. Rex Dodge, Marion Dyer, Mrs. Henry Farley, Marion Harper Kuschke, Mrs. John Hupper Turner, Lillian Wolfenberger, Yvonne Montpelier, Anna Carey Bock, Mrs. Charles Doten and Muriel Smith. Susan Coffin, Lois Mills and Zylphetta Butterfield were accompanists. Katherine Patrick was chairman.

ANNIE J. O'BRIEN.

ALBANY GREETES KREISLER

Violinist Features Tchaikovsky Concerto and Grieg Sonata

ALBANY, Feb. 23.—Fritz Kreisler was given an ovation at his recent recital in Harmanus Bleecker Hall, when the violinist, with Carl Lamson at the piano, played Grieg's Sonata in C Minor, Tchaikovsky's Concerto in D, his own arrangement of a Viennese melody, "Midnight Bells," and other numbers, including several encores.

A musicale was given for charity by Mrs. Smith, wife of Governor Alfred E. Smith, at the Executive Mansion under the direction of the Alumnae Association of the Academy of the Holy Names. The program was given by Grace Klugman Swarts, Mardi Kenney and Beatrice M. Zollinger, sopranos; Elizabeth Kelly, violinist, and Kathryn P. Hinkey, Catherine Kelly, Louise Knight and Marjorie McGrath, pianists. Alice McEneny directed the program and was accompanist. W. A. HOFFMAN.

MUSIC CLUBS FOR SCHOOLS

Portland, Me., Authorities Confer—Free Organ Recital

PORTLAND, ME., Feb. 24.—Julia E. Noyes, president of the Rossini Club, and Marguerite Ogden, secretary, recently conferred with School Board members and High School officials relative to organizing and sponsoring music clubs in Portland and Deering High Schools. These clubs will be affiliated with the State and National Federation of Music Clubs.

The Sunday Afternoon free organ

concert on Feb. 10 at City Hall Auditorium, when John Hermann Loud, dean of the N. E. Chapter of the American Guild of Organists was guest artist, attracted an audience estimated at 1000 persons. His program included Wolstenholme's Concert Overture, Lemare's Andantino in C, and numbers by Pietro Yon and Guilman. An improvisation was given as an encore.

Three American composers and organists, the third group in the season's series, were discussed at the monthly meeting of the Maine Branch of the N. E. Chapter of the American Guild of Organists at the Brinkler Studio on Feb. 7. Papers on the work of Benjamin Whelpley, Arthur Foote and Clough Leichter were read by Maude Haines, Velma Millay and Gertrude Buxton. Musical illustrations were given by Gladys Birnie, Alfred Brinkler, Maude Haines, Velma Millay, Gertrude Buxton and the First Parish Church Quartet, comprising Marion Dyer, Gertrude Berry, Charles Blackwell and William Thomes.

ANNIE J. O'BRIEN.



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Novelties Ancient and Modern on New York's Symphony Program

FIVE symphony programs in a week are a rather modest number in these days of fast and furious concert-giving. What for most larger cities would be in this respect a feast, is for New York, if not quite a famine, no more than a substantial repast. Of the four programs, three were contributed by the Philharmonic, and the remaining two were given by the Symphony Society and the Friends of Music. As Philharmonic soloist, the American violinist, Albert Spalding, introduced a revised version of an American violin concerto—John Powell's Opus 23, in E Major. Mme. Landowska appeared with the same organization at a later concert, playing Bach and Mozart on the harpsichord and piano. The Friends of Music, with Mr. Bodanzky conducting an orchestra of Metropolitan players, introduced four songs by Zemlinsky, with the admired contralto, Mme. Cahier, as soloist. Dusolina Giannini was the Symphony Society soloist, and Jacques Thibaud assisted the Philharmonic at its Metropolitan concert.

Native Violin Concerto Heard

A violin concerto by the Virginia pianist and composer, John Powell, was a feature of the Philharmonic's program on Thursday evening of last week at Carnegie Hall. The work, which was played by Albert Spalding, is Mr. Powell's Opus 23. It was composed between 1908 and 1910, and received its premiere in New York on Dec. 14, 1912, Efrem Zimbalist playing the solo part. Subsequent performances were given, also by Mr. Zimbalist, in Chicago and Berlin. Mr. Powell has since revised and reorchestrated the score. It seems a

pity that, in the process of revision, Mr. Powell did not see fit to eliminate certain redundancies. For the score, as it now stands, is somewhat overlengthy. Judicious pruning would considerably improve the first and last movements.

The themes of the work are, to quote Mr. Powell, "for the most part original, but are conceived in the spirit of the folk-song. A slight use has been made of English and American folk-themes. The principal theme of the Rondo (the finale) is the old folk-song, 'Seventeen Come Sunday.'" Most successful of the three sections is the second, the Andante con moto, which is built poetically and with skill from material suggestive of Negro sources. The work as a whole is well, even brilliantly, written for the solo instrument, which is a considerable feat for a composer whose instrument is pre-eminently the piano. But Mr. Powell understands the violin as well, as he clearly demonstrates in this concerto, and writes for it with sympathy and taste.

Mr. Spalding played the work solo part beautifully, with a tone of fine eloquence and warmth and with the spirit that comes of enthusiasm. He was well accompanied by the orchestra under Mr. Mengelberg. Vigorous applause followed the three movements, and the composer, who was seated in a box, was obliged to bow after the second and third sections.

The program began with Schumann's noble and perennially fresh Fourth Symphony in D Minor. It is the fashion—or it used to be—to dismiss Schumann as a symphonic writer with a patronizing nod, or to berate him for his supposed technical weakness in this field. Yet who today would wish to have this exquisite symphony, this round of delight, otherwise than as it is? Mr. Mengelberg and his famous orchestra played it well, and sometimes superbly, although here and there one would gladly have spared a certain infusion of sentimentality, certain exaggerations, which did the music no service. Yet one freely forgave everything for the opportunity of renewing acquaintance with this masterpiece. There is more music in any page of this score than in fifty of some later and far more pretentious tomes.

The Overture to "Tannhäuser" brought a late-ending program to a close.

B. R.

Give New Zemlinsky Songs

The fact that Alexander von Zemlinsky was the teacher of Arnold Schönberg enhanced the interest felt in a group of four new songs from his pen which were included in the program of the eighth subscription concert of the Society of Friends of Music at the Town Hall on Sunday afternoon. These songs, given by Mme. Charles Cahier and an orchestra under the baton of Artur Bodanzky, are settings of poems by Maeterlinck—"Das Mädchen mit den Verbunden Augen," "Und Kehrt er einst Heim," "Lied der Jungfrau," and "Die Drei Schwestern."

Zemlinsky has succeeded in endowing these lyrics with added beauty by his glowing harmonies. He has found something more than mere melancholy in the poems; and, in the subtlety with which he has employed his colors, has produced a group of songs of remarkable emotional significance. The first song is scored to a rich orchestral background Debussyan in character, the second is deeply moving in its pathos, the third inspiring in its dignity and the fourth of strongly-marked dramatic fervor.

Mme. Cahier portrayed with distinction the varying moods represented in the group, showing an artistic appreciation of the beauty so eloquently set forth in both words and music. The climax in the narrative of the three sisters was admirably developed, and the singer was enthusiastically recalled many times. The orchestra shared fully in the success of these songs, the score being played with fine expression.

Mahler was represented by his song cycle, "Lieder eines Fahrenden Gesellen." This is an early cycle of four numbers, and reveals Mahler as a writer with the gift of melodic charm and a faculty for poignant expression. Mme. Cahier's powers of artistic interpretation were again exhibited here with signal success, and amid scenes of renewed enthusiasm. The program also included an admirable performance by the orchestra of Brahms' Variations on a Theme by Haydn.

P. J. N.

Thibaud in Bach Concerto

Jacques Thibaud appeared with the New York Philharmonic under the baton of Willem Mengelberg at the Metropolitan Opera House on Feb. 19, when the violinist repeated his sterling performance of the solo part in Bach's Concerto in E, and was again admirably supported by the orchestra. Enthusiasm was roused to a high pitch, Mr. Thibaud being obliged to acknowledge many recalls. Mr. Mengelberg led the orchestra in artistic performances of Dvorak's "New World" Symphony and Beethoven's "Leonore" Overture, No. 3. P. J. N.

Landowska with Philharmonic

Outstanding performances of Bach's rarely heard Concerto in G Minor for harpsichord and strings and of Mozart's Concerto for piano and orchestra (Köchel 466), with Wanda Landowska as soloist, were features of the concert given by the New York Philharmonic, under Willem Mengelberg's leadership, in Carnegie Hall last Sunday afternoon. The unique artistry of Mme. Landowska has been admired on several previous occasions, and, in fact, she had played the Mozart work once before this season, but her performances on Sunday were a high-water mark in her American achievements.

The Bach work, in three movements, was wisely given by a small ensemble, and even thus it seemed to suffer somewhat by reason of the large hall. The virtuosity of the solo performer was dazzling. Unerring in rhythmic accent and of inimitable deftness in phrasing and nuance, this playing was fine as the work of a miniaturist. The strings seconded it with a restrained body of tone.

Of the Mozart number it is possible to speak only in superlatives. The Polish artist's piano technic is influenced by her harpsichord style, but to its fine virtues of plasticity and bell-like justness of intonation was added in this latest performance a gracious suavity. Particularly notable was the ease with which she introduced intricate elaborations upon the composer's themes, in the fashion of the clavecin masters of the

time. The orchestral performance, too, was rarely satisfying.

A quasi-novelty opening the program was Cherubini's Overture to "Anacreon"—music in the tuneful style of the eighteenth century master. Mr. Mengelberg and his players had an eminent success with it. The versatility of the sturdy Dutch musician is a source of amazement. The main symphonic work of the afternoon was Brahms' First Symphony, whose depths were plumbed with notable dramatic effect and emotional power.

R. M. K.

Under Mr. Walter's Baton

Bruno Walter placed lovers of fine music further in his debt by including Arnold Schönberg's "Verklärte Nacht" in last Sunday afternoon's New York Symphony program. This luminous and poetic score was originally written as a string sextet in 1899 (Schönberg was then twenty-five), but the composer later arranged it for string orchestra, and it was the revised version that was played on Sunday. Like so much latter-day music from the Central Countries, "Verklärte Nacht" is overlengthy; the composer woos his muse with such constancy that the listener is wearied long before the last plaint. "Tristan," too, stalks boldly through these pages, accoutred in shining chromatic mail. But in spite of obvious defects, the score is arrestingly beautiful, full of the shimmer and mystery of a moonlit night, athrob with a passion that must out. It is written with the most consummate skill; the counterpoint is ever masterly, and the variety of color produced from a simple choir of strings is amazing. Mr. Walter led it with abounding enthusiasm and understanding, and the superb string band gave him all that he asked, willingly and promptly.

The soloist of the afternoon was Dusolina Giannini, the young and uncommonly gifted mezzo-soprano. Miss Giannini's first contribution to the program was the Mozart air, "Non piu di Fiori" from Clemenza di Tito, which she sang with authority

[Continued on page 39]



MARGARET Northrup
SOPRANO

Critics Praise First N. Y. Recital.

She sang with a voice of bell-toned clarity and beauty.—Richard Aldrich, *New York Times*.

She has a pretty voice, which is used with considerable ease.—*Evening Journal*.

It was comfortable to note the ease with which she rose to her high tones. Her liquid tones fell like a healing balm on ears tormented by so much throaty singing one hears these days.—Henry T. Finck, *New York Evening Post*.

Her voice is of delightful quality and pure. Her music was often beautiful.—*Telegram*.

She has an interesting personality with pronounced talent for public appearance. Her sweet voice is produced smoothly and artistically; combined with excellent diction, spirit and intelligence, which enabled her to obtain unusual success.—*N. Y. Staats Zeitung*.

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New Works Make Up Varied Program at Concert of Franco-American Society

THE second International Referendum Concert of the season by the Franco-American Musical Society, in Aeolian Hall on Friday evening of last week, brought new works by composers of several nations to a first local hearing. The program was of considerable variety, both in the style and form of the music presented, including works by Rameau, Stravinsky, Milhaud, Bliss, Manuel Infante, Louis Vuillemin, Charles Martin Loeffler and Richard Hammond.

The program was begun with a performance of Loeffler's "Music for String Instruments, Dedicated to the Memory of Victor Chapman" by the French-American String Quartet. This work has had several hearings in New York this year, but that given by the quartet made up of Gustav Tinlot, Reber Johnson, Saul Sharrow and Paul Kefer was most effective. The delicately molded work, with its quiet elegiac note and liturgic modes, contains some fine pages. The second section, depicting the musing calm of Easter Day, and the last, with its mournful threnody and interpolated distant martial music, are supremely poignant.

Three songs from a cycle, "La Flute de Jade," by Mr. Hammond, had their first hearing, as sung by Greta Torpadie, soprano, with Carlos Salzedo at the piano. The lyrics, "Vow," "In a Boat" and "The Dancer," are translations of old Chinese poems. In their settings Mr. Hammond discloses a lyric gift and evident acquaintance with the methods of the French modernists. His writing for the voice is grateful in most instances, and the piano accompaniments are effectively devised. "In a Boat" established a poetic mood and was perhaps the best wrought of the three, though the rhythmic and tuneful idiom of the last work seemed more nearly the composer's own.

Stravinsky's "Trois Histoires pour Enfants," also new here, proved further examples of the engaging practical jokes which the able ultra-modernist knows so well how to concoct. Miss Torpadie sang them with a rare sense of humor.

"Tilimbom" was a ditty sung to children in a nursery about the sound of bells, and the music imitated their tolling with effect. "Les canards, le cygnes, les oies" related the doings among the denizens of the animal kingdom in a mock-lugubrious vein. Most amusing was "L'Ours," a sort of "chant-fable," beginning and ending in the spoken voice, with a song about the predatory exploits of bears!

A pair of works for two pianos, "Sentimento" from Infante's "Danses Andalouses" and a bracketed Pavane and Bourée by Vuillemin, played brilliantly by Claudio Arrau and E. Robert Schmitz, were not especially impressive. The first was sparkling in its Iberian flavor and rather showily written for the instruments, but the Vuillemin pieces were obviously academic.

Rameau's "Deuxième Concert," the most satisfying item of the evening, was played with delightful accord by Mr. Salzedo, Mr. Tinlot and Mr. Kefer. It is in three sections, "La Laborde," "La Boucon," "L'Agacante" and "Menuets." These provided many moments of delight with their contrasting moods of animation and pensive charm. The smoothness of the trio's performance in the stately concluding section was memorable and brought a happy sigh at its conclusion.

After this the remaining pair of modernist works came as anticlimaxes. Milhaud's "Catalogue de Fleurs," sung by Miss Torpadie to Mr. Schmitz's accompaniment, was graceful and tonally pleasing. Little of the crassness that distinguishes some of this writer's larger pieces was here evident. The text, devoted to brief descriptions of the virtue of various flowers, is at times gently humorous, as in the section devoted to the "jacinthes." The conclusion, in which the auditor is advised to send for a detailed catalog, brought chuckles.

Far removed in method was the concluding number, Bliss' "Storm Music," an overture and first scene accompaniment for a production of "The Tempest," made in London several years ago. As at the original production, the lights

were lowered, after the soloists—José Delaquerrière, tenor; Richard Hale, baritone; Mr. Arrau, and several of the brass and percussion choirs of the New York Symphony—had taken their places on the platform. The introductory instrumental section seemed the most effective part of the tempestuous score, as conducted by Mr. Schmitz. Here Mr. Bliss has produced striking pulsating effects in which the rolling of the drums brings vividly to mind the seething of breakers and the pounding of the ship

on the reef. The voices, entering later to declaim the opening lines of the play, did so in the midst of what to one auditor sounded like pandemonium supreme. The performance, perhaps, was not wholly successful—certainly not nearly so successful as in the theater with proper scenic accessories. This, however, brings up a question as to whether such productions are to be classed properly as music. The latter art, we believe, should stand squarely on its own feet. R. M. K.

New York Concerts and Recitals

(Continued from page 33)

the program, and his rather subdued piano method was not well adapted to the vast reaches of this auditorium. The "Appassionata" Sonata of Beethoven, his opening number, was not so well achieved as his later smaller numbers. He is possessed of considerable facility in manipulation of the piano, though his tempi were governed by individual standards. Particularly in striving for variety of effect by pronounced alterations in speed and dynamic power, the pianist sometimes did violence to the coherence of the sonata.

In a subsequent group of Chopin works he had a greater success. Etude, Op. 10, No. 3, was well done, and in numbers of rather introspective cast in a slow tempo Mr. Barnett found congenial material. Technical brilliancy marked some of the other studies in this group, which included also the Prelude in A Flat, the Fantasie in F Minor and the Polonaise Fantasie, Op. 61. In the Bach-Liszt Variations, "Weinen, Klagen, Sorgen, Zagen" and a miscellaneous group by Rubinstein, MacDowell, Grieg, Dohnanyi and Paganini-Liszt the young artist evinced definite promise. His audience was well disposed and gave him much applause. R. M. K.

Mr. Sopkin's Second Recital

The second recital of the season by Abraham Sopkin, violinist, who recently returned from a concert tour of Europe, was given in Aeolian Hall on Wednesday evening of last week. The artist gave as his principal numbers the favorite "Devil's Trill" Sonata of Tartini and Tchaikovsky's Concerto in D. He showed great fluency in bowing, a subdued but intense quality of tone and considerable clarity in his playing of harmonics. Facility in technical control marked most of his playing. His concluding group included a "Poem" by the Czech composer, Fibich; Kreisler's arrangement of the Ballet Music from Schubert's "Rosamunde," two sections from Korngold's "Much Ado About Nothing" Suite (the Hornpipe being repeated after applause) and Wieniawski's "Capriccio Valse" and "Souvenir de Moscou." Walter Golde was an accompanist of musicianly skill. R. M. K.

André de Prang

André de Prang, a Russian violinist who has been making numerous private appearances recently in New York, gave his first public recital in this country in Aeolian Hall on the afternoon of Feb. 21, playing the César Franck Sonata with Siegfried Schultze at the piano and pieces by Handel, Tartini and Pugnani arranged by Kreisler, the Chopin E Flat Nocturne, Saint-Saëns' Rondo Capriccioso, a "Meditation" by Glazounoff and Wieniawski's "Le Carnaval Russe" as a closing piece.

Mr. de Prang plays very beautifully. This is not to say that his playing is without flaw. There were several points about it that could be improved, but they were all externals, and his poetic conceptions, his musicianship and his general attitude toward his pieces were all of a high order. The Franck Sonata was given a performance of great

beauty, and, as a contrast in style, the Rondo Capriccioso was a notable piece of clean technic. The Chopin Nocturne, while verging on the sentimental, largely the fault of the piece itself, was finely phrased and was one of the best-liked numbers of the afternoon. J. A. H.

Clara and Maurice Brown

Maurice Brown, cellist, who has made several appearances here, gave a joint recital with his sister Clara, soprano, at her début on Thursday evening, Feb. 21, at Aeolian Hall. Mr. Brown's program was composed entirely of works which are seldom heard. Miss Brown sang operatic arias and simple ballads.

In the Eccles Sonata and Carl Davidoff's Concerto in A Minor, the two most ambitious works on his program, Mr. Brown demonstrated a full tone and musical understanding. A group of shorter pieces, William Ebann's "Chant

(Continued on page 37)

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Composer Shares Applause at Season's Initial Performance of "Mona Lisa"

An outstanding feature of last week at the Metropolitan was the revival of Schillings' "Mona Lisa," on the evening of Feb. 18, Barbara Kemp making her re-entry into the organization in the title-role. The cast was identical with that of last season and Mr. Bodanzky conducted. There was a variation in the form of the appearance before the curtain of the composer after the first act in response to warm applause.

Michael Bohnen's impersonation of *Francesco* remains, what it has been since the work was first sung here, one of the most impressive pieces of work ever seen on this stage. Mme. Kemp again looked remarkably like the Da Vinci portrait brought to life, and both sang and acted with dramatic intensity. Miss Peralta was a very personable *Ginevra* and did her scene with finesse. Mr. Taucher was good in his rather unimportant rôle. The remainder of the cast included William Gustafson, Carl Schlegel, George Meader, Max Bloch, Louis D'Angelo, Ellen Dalossy and Marion Telva. J. A. H.

Mme. Jeritza's Farewell

Maria Jeritza made her final appearance of the season with the company in the title-rôle of Massenet's "Thais" at a special matinee on the afternoon of Feb. 18. The remainder of the cast included Rafael Diaz as *Nicias*, the rôle in which he made his debut at the Metropolitan; Giuseppe Danise as *Athanael*, and the remaining rôles sung by Paolo Ananian, Nanette Guilford, Grace Anthony, Merle Alcock and Millo Picco. Louis Hasselmans conducted. Mme. Jeritza repeated her familiar characterization of the Alexandrian courtesan and won much applause throughout the performance. Mr. Diaz sang his few scenes exceedingly

well and Mr. Danise was effective vocally and dramatically throughout. J. A. H.

"Lohengrin" Repeated

Wednesday evening brought a smooth and consistently enjoyable performance of "Lohengrin." Elisabeth Rethberg was a rich-voiced and appealing *Elsa*; Curt Taucher was eminently satisfying in the title part; Michael Bohnen, singing *King Henry* for the first time this season, was admired for the beauty of his voice and the dignity of his acting; Clarence Whitehill made his farewell for the season as *Telramund*, which he enacted impressively, and the *Ortrud* was Karin Branzell, who repeated her capital performance of the previous week. Mr. Bodanzky conducted with familiar skill. A. T.

Miss Mario in "Anima Allegra"

Queenma Mario was called upon at short notice to substitute for Mme. Bori, who was indisposed, in "Anima Allegra" on Thursday evening. She sang and acted *Consuela* with proper vivacity and appealing vocal quality, making an excellent impression upon the large audience. The other principal artists were familiar figures in their parts: Mr. Lauri-Volpi (*Pedro*), Mr. Tokatyan (*Lucio*), Miss Howard (*Donna Sacramento*), Nanette Guilford (*Coralita*) and Mr. Didur (*Don Eligio*). Mr. Moranzoni conducted. W. S. E.

A Holiday "Rigoletto"

Queenma Mario sang as *Gilda* in "Rigoletto" on the evening of Washington's Birthday, twenty-four hours after she had substituted in "Anima Allegra." Miss Mario, graceful of presence and in excellent voice, aroused pronounced enthusiasm in "Caro Nome," which she de-

livered with admirable facility and resource. She also shared fully in the honors of the last act. It was a typical holiday audience. The place was packed and enthusiasm ran high all the evening. Giuseppe Danise, an effective *Rigoletto*, imparted decided conviction to the scene with the courtiers in the third act. Giacomo Lauri-Volpi was appropriately care-free as the *Duke*. José Mardones as *Sparafucile* and Jeanne Gordon as *Maddalena* materially assisted in the success of the last act, and the cast also included Italo Picchi, Grace Anthony, Louis d'Angelo, Angelo Bada, Vincenzo Reschiglian, Nanette Guilford and Virginia Grassi. Gennaro Papi conducted. P. J. N.

"First Times" in "Meistersinger"

An immense audience gave itself up captive to the linked beauty, long drawn-out, of "Die Meistersinger" on Saturday afternoon. There was an unfamiliar *Hans Sachs*, in the person of the Metropolitan's new German baritone, Friedrich Schorr, whose cobbler-poet is a most human, earnest and contenting portrayal of the great rôle. His singing, too, was excellent.

The *Eva* was Delia Reinhardt, who was unfortunately attacked by an indisposition in Act III, during the famous quintet. During the ensemble she fainted, and her four colleagues gathered round her until she recovered, which was in time to take up her part in the closing of the quintet. She was greeted with

applause upon her succeeding appearance in the last scene.

Marion Telva, singing *Maddalena* for the first time, performed creditably. Mr. Taucher gave a familiar portrayal of *Walther*; Mr. Rother was satisfying as *Pogner* and Mr. Meader's *David* was again an admirable depiction. Mr. Bodanzky conducted. A. T.

"Marta" on "Popular Night"

"Popular Night" brought out the usual big Saturday audience eager for the vocal delights of Flotow's "Marta." The familiar cast included Mme. Alda as *Marta*, Kathleen Howard as *Nancy*, Mr. Gigli as *Lionel*, Mr. De Luca as *Plunkett* and Mr. Malatesta as *Tristan*. Naturally, Mr. Gigli's "M'Appari" evoked an enthusiastic demonstration, as did the various well-known ensembles. Mr. Papi conducted. B. G.

Zimbalist Is Guest Soloist

The usual audience of vast size attended the Metropolitan Sunday night concert. The guest soloist was Efrem Zimbalist, who played in incomparable style Tchaikovsky's D Major Concerto, solos by Sarasate and a string of encores.

The other soloists, all of whom were heartily applauded, were Queenma Mario, Grace Anthony, Merle Alcock, George Meader, Friedrich Schorr and Gustav Schützendorf. The orchestra was under the direction of Giuseppe Bamboschek.

New York Concerts and Recitals

[Continued from page 36]

D'Amour," played for the first time; Bernhard Cossman's Tarantella, Granados' Spanish Dance and Julius Klengel's Scherzo gave Mr. Brown the opportunity to display a lighter mood and a gay spirit.

Beginning with "D'Amor sull' ali

Rosee" from "Il Trovatore," Miss Brown gave a series of operatic selections which displayed a clear and strong soprano voice, which she has a tendency to force in coloratura passages. Her diction is good and her manner assured. Her best work was, perhaps, in her first aria from "Trovatore" and in the "Depuis le Jour" from "Louise," which she sang charmingly with pathos and softness in her voice and expression. Edouard Gendron was the accompanist for both artists. H. M.

Three Soloists at Biltmore Musicales

Three soloists appeared at the Friday Morning Musicales at the Biltmore, Feb. 22. These artists were Mme. Marguerite D'Alvarez, contralto; Ulysses Lappas, tenor, and Mieczyslaw Münz, pianist. Mr. Lappas sang the "Bohème" aria, "Che Gelida Manina," with poetry and charm. He also sang with distinction Pergolesi's "Nina," Ducoudray's "Greek Songs" and Mariotti's "Mattinata." Mme. D'Alvarez, in excellent voice and in her best style, sang Bantock's "Yung-Yang," Hageman's "Do Not Go, My Love"; Alvarez's "En Calesa," Bizet's Habanera from "Carmen" and the "Samson et Dalila" aria, "Mon cœur s'ouvre à ta voix." Mr. Münz gave a distinguished performance of a Chopin prelude, valse and polonaise and Dohnanyi-Delibes' "Naïla." The audience was unusually large on this holiday morning and each of the soloists was roundly welcomed. The concluding number was a duet from the second act of Bizet's "Carmen," sung by Mme. D'Alvarez and Mr. Lappas. Lyell Barber provided excellent accompaniments for Mme. D'Alvarez and Imogen Peay performed the same service for Mr. Lappas. H.

Flonzaleys in People's Concert

In a program of modern and older music the Flonzaley Quartet gave a concert at Washington Irving High School, under the auspices of the People's Symphony Concerts, on Friday, Feb. 22. It was the fourth in the society's series of chamber music concerts at popular prices, and the Flonzaleys were greeted by an absorbed and appreciative audience that crowded the large auditorium. Beginning with the Mozart Quartet in A, the artists established the mood for the evening, a spirit of gentle charm and

[Continued on page 39]



"He is a Magician, Pure and Simple"

H. T. Finck in N. Y. Evening Post

Ossip Gabrilowitsch

In His

Sixth New York Appearance This Season

Times (Olin Downes)

The performance of Mozart's A minor Rondo revealed beauty with a mastery that left nothing to be desired, and the experience of it gave a hardened concert-goer pause. An engrossing performance, a lesson for any music-lover, and particularly for those interested in fine piano playing. In singing passages his legato was a thing to wonder at.

Herald (W. J. Henderson)

He is above all things else a musician. The sweeping range of his dynamics,

the varying tints and splendors of his tone, the finesse of his shading, and the perfect appreciation of the musical character made his performance one to evoke only the praise and gratitude of music-lovers.

American (Leonard Liebbling)

His playing is the clarified art of a complete musician and technician, and as such it ranks high in the keyboard world. He was admirable in all his selections. They were the interpretations of a master of his instrument.

Evening Journal (Irving Weil)

The man's art is something so fine and individual, so aristocratic and still something so self-effacing, that it ought not to be passed over in the casual way. Mr. Gabrilowitsch is the true musician interpreter. His playing of the Mozart Rondo was a beautiful revelation.

Evening Telegram and Mail (Paul Morris)

It was beautiful playing—an ideal combination of poetry and reason, imagination and intellect, subtlety and common sense.

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Potsdam Hails Crane Institute Orchestra



Franklin H. Bishop of the Crane Normal Institute, Potsdam, N. Y., and One of His Four Orchestras

POTSDAM, N. Y., Feb. 23.—Franklin H. Bishop of the Crane Normal Institute conducted his Normal Orchestra in an attractive concert in the institute auditorium on Feb. 12, when its program, which was warmly applauded, included the Preislied from "Meistersinger," a Suite by Friml, a Minuet by Paradis and numbers by Leoncavallo, Wieniawski and Augusta Holmes. Phyllis Drew, violinist, played Godowsky's Legende, and a violin quartet comprising Sara

Sisson, Phyllis Drew, Norman Austin and Robert Tozer interpreted a Serenade and Pastorale by Godard. The scope of the work done by the Crane Normal Institute is aptly illustrated by the activity of the orchestras conducted by Mr. Bishop. Ten teachers, all chosen by the late Miss Crane, are carrying on the work at the institute on the lines she laid down, every department being organized to meet the requirements of a supervisor's training.

HARRIETT C. BRYANT.

Musical America's Open Forum

[Continued from page 19]

voice, namely, pitch, range, volume, timbre, quality, and resonance. Thus the modern theory emphasizes the intellectual or will effort in the production of vocal sound, and discards the theory of air impact on the so-called vocal cords as inadequate to account for the phenomenon of voice.

A new school, the American School of voice development has been founded. It is based upon a new vocal science and has been in practice for many years, and is therefore no longer in an experimental stage. Among other things contrary to current methods, breathing in the new school is not taught as an independent art, but the breathing system is jointly developed with that of the resonating system and the system of articulation. The result of these three systems is a combination of the three arts—the art of breathing, the art of tone production, and the art of diction, and combined into one art, the art of voice production.

ANNA GROFF-BRYANT,
Director, School of Three Arts, Lombard College.

Galesburg, Ill., Feb. 9, 1924.

Tears in His Playing

To the Editor of MUSICAL AMERICA:

I was so pleased to read in Mephisto's Musings his statement that there are tears in Fritz Kreisler's playing. This great man's playing has never yet failed to make my tears come, and I am glad to realize that it is not simply an overdose of emotion.

LOUISE LAWRENCE.

Verona, N. J., Feb. 20, 1924.

An Appreciation

To the Editor of MUSICAL AMERICA:

For several years I have enjoyed greatly the reading of MUSICAL AMERICA. It helps us in far-off places to keep abreast of the times somewhat. Through your columns I have secured names of

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Henry F. Drummond is president, gave a recital at the Chamber of Commerce rooms on Wednesday afternoon under the direction of Mrs. Frederick W. Jacques. The soloists were Mrs. Linwood Jones and Mrs. Roscoe Wing, sopranos; Carrie O. Newman and Emma Eames Redman, contraltos; Faith Donovan, 'cellist; Maude Russell and Doris Hasey. The accompanists were Marion Stanhope, Hilda Donovan, and Roxanna Wing.

JUNE L. BRIGHT.

NATIONAL OPERA CLUB IN BROOKLYN PROGRAM

Gives Scenes from "Rigoletto" Under Auspices of College Women's Club of Jackson Heights

The National Opera Club of America, Baroness Katherine Evans von Klenner, president, gave two scenes from "Rigoletto" under the direction of Clemente de Macchi at the Community Club House at Jackson Heights, Brooklyn, on Feb. 22. The program, which was under the auspices of the College Women's Club of Jackson Heights, opened with an address by the Club's president, Mrs. Arthur N. Ferris. Baroness von Klenner gave a synopsis of the opera and discussed it briefly but comprehensively.

In the cast were Adelaide Vilma, Hilda Deichton, Giovanni Durrieri and Pedro Soldano. Mr. de Macchi, who coached the performance played the piano accompaniments. The work of all the artists was most enthusiastically received. Mme. Vilma, as Gilda was particularly effective. The opera was performed in costume and although only part of it was given, the illusion was sustained.

Baroness von Klenner believes, that the smaller communities want opera at popular prices, not necessarily in English, but professional in standard. The success of this performance may result in the formation of a permanent organization to carry out the ideas for which the National Opera Club has been working.

Mme. Bernice de Pasquali, vice-president of the National Opera Club, in response to a request, sang an aria from "Traviata" exquisitely. The success of the event was due, in large part, to the executive ability of Mrs. C. W. Rubsam, who, as an officer of the National Opera Club, has worked untiringly for its program.

A. C.

HARTFORD HEARS VISITORS

First of Friday Morning Musicales Series Is Successful

HARTFORD, CONN., Feb. 23.—The series of Friday morning musicales at the Hotel Bond, under Robert Kellogg's management, is proving very popular. A large audience attended the first concert on the morning of Feb. 8. The artists were Pablo Casals, 'cellist, and Susan Metcalfe Casals, soprano. Mr. Casals played the Handel Sonata in G, as well as numbers by Beethoven, Granados and Fauré.

At the second popular Sunday afternoon concert of the Hartford Philharmonic, of which Henry P. Schmidt is conductor. Aurelio Giorni, pianist, was the soloist, playing Liszt's Hungarian Fantasia. The audience was an enthusiastic one.

Sergei Rachmaninoff was presented in a piano recital at the Parsons Theater recently before a large audience. The program consisted of numbers by Bach, Mendelssohn, Chopin and Rachmaninoff. Frank Sedgwick was the local manager.

The Hartford Philharmonic in its second "Symphony" concert, recently at Parsons Theater, presented Efreim Zimbalist, violinist, as soloist in Brahms' Concerto in D. A large audience showed its appreciation of the orchestral work under the baton of Mr. Schmidt. Schumann's "Rhenish" Symphony was a feature of the program.

Rosa Ponselle, Metropolitan Opera soprano, drew an audience estimated at 3500 to the Capitol Theater on Sunday afternoon, Feb. 17. This proved to be one of the finest recitals of the season. At the conclusion the audience rose and demanded three encores. This was the third of Mr. Kellogg's Sunday afternoon concerts.

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HAVANA ACCLAIMS SINGERS IN ATTRACTIVE RECITALS

Elisabeth Rethberg a Cuban Visitor—
Donna Ortensia Heard—Pianist
on Tour

HAVANA, Feb. 15.—Elisabeth Rethberg, soprano of the Metropolitan Opera, was warmly applauded in two recitals given under the auspices of the Pro Arte Musical Society at the Payret Theater on Feb. 9 and 12. Her first program included the Countess' air from "The Marriage of Figaro," Azeul's air from "The Prodigal Son," an excerpt from Weber's "Freischütz," and songs by Schubert, Debussy, Strauss and Reger. Beethoven's "Ah, Perfido!" opened the second program, which also included Elisabeth's Prayer from "Tannhäuser," and songs by Brahms and other composers. Miss Rethberg sang artistically, and her operatic numbers were particularly effective. Andreas Fugmann was an able accompanist.

Donna Ortensia, soprano, was also heartily greeted in an attractive recital on Feb. 13, when she sang numbers by Handel, Scarlatti, Debussy, Gretchaninoff, Schubert, Schumann and other composers.

Margot de Blanck, pianist, has returned from a successful tour through the island.

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New York Concerts and Recitals

[Continued from page 37]

whimsical melancholy. Herbert Howell's "The Four Sleepy Golliwogs' Dance" was played with a twinkling, sly humor that accentuated the stiffness of the dance and its quaintness. Frank Bridge's "Sir Roger De Coverley" was played with spirit and brought out in sharp relief the musical portrait of decayed gentility.

The Schumann Quartet in A was an appropriate ending to the program. The Flonzaleys played beautifully, as always, and the audience, as always, demanded an encore.

Mr. Kochanski in Recital

Paul Kochanski gave a violin recital in Aeolian Hall last Saturday afternoon before a devoted following. He presented the "Scotch Fantasy" of Max Bruch and several groups of short numbers, with Josef Kochanski at the piano. The Bruch Fantasy is appealing to the ear and includes skillfully interwoven strands of folk-music, but in comparison with the more hackneyed violin works of the Italians it seems lacking in pungency and variety. Mr. Kochanski played it with excellent command of style, incisively and with a tone of vibrancy and sweetness.

His second group included interesting modern novelties—a fine Andante Cantabile by the Brazilian composer, H. Villa-Lobos, cast in the whole-tone mould, but refreshingly individual in thought; two familiar Caprices of Paganini, reworked in dissonant idiom for piano accompaniment by Szymanowski, and two pieces by Kochanski, "L'Aube" and "Danse Sauvage," similarly arranged for piano by the Polish modernist. The results were never crass; in fact, these

pieces were done in masterly style and might well serve as models for interesting developments in this field. Other numbers included Saint-Saëns' arrangement of a Mozart Andante, the former composer's well-beloved "Havanaise," Wagner's "Albumblatt," a Zapateado by Sarasate and Wieniawski's Polonaise in D. Mr. Kochanski's aristocracy of conception made his performance of the Mozart-Saint-Saëns work of notable effect.

R. M. K.

Institute of Musical Art

The Institute of Musical Art gave its eleventh annual students' concert at Aeolian Hall on Saturday evening, Feb. 23. The program was a long and ambitious one for orchestra and solo instruments. The soloists were Huddie Johnson, pianist; Bernard Ocko, violinist; Julian Kahn, cellist, and Harold Lewis, pianist.

Beethoven's Overture to "Coriolanus," which opened the program, was played with spirit and understanding by the students' orchestra under the leadership of Willem Willeke. The orchestra played with professional lack of self-consciousness and with detailed precision. Mr. Willeke conducted crisply, with an almost martial directness and straightforwardness.

Huddie Johnson interpreted the second and third movements of Mozart's Piano Concerto in A with delicacy of style and a characteristic lightness of touch. Frank Damrosch conducted the orchestra. In the first movement of Brahms' Concerto for Violin and Cello, Bernard Ocko and Julian Kahn played spiritedly, with sureness and clearness of tone. Harold Lewis gave the first movement of the Brahms Piano Concerto in B Flat, which was distinguished by his beauty of tone and intelligent interpretation.

The orchestra of the Institute, which played excellently, with the soloists, throughout the concert, concluded with a performance of the first movement of Dvorak's Symphony, "From the New World." The interpretation was effective without becoming sentimental and the ensemble work of the orchestra almost professional.

H. M.

Balokovic in Second Program

The second program by Zlatko Balokovic, Croatian violinist, was given in a series of sixteen recitals at the National Theater by this artist last Sunday evening. Two modern novelties were included in the program, a Sonata in D Minor by John Ireland and a first-time "Irish Air" for the G String by Herbert Hughes. The Ireland Sonata, despite a few pages of melodic charm and some few bold strokes in style and scoring, seemed redundant and rather uninspired. The melody by Hughes was simple and of much folk appeal, breathing genuine-

Orchestral Events of the Week in New York

[Continued from page 35]

and tonal beauty. Later, accompanied on the piano by Mr. Walter, she was heard in four Gypsy Songs by Dvorak, and again commanded admiration. The audience, which filled Aeolian Hall, brought the singer back to the platform repeatedly to acknowledge the applause. Tchaikovsky's "Romeo and Juliet" and Weber's "Freischütz" brought the program to a close.

B. R.

ness in every measure. The violinist, as at his first hearing, proved a fair technician, and his tone was consistently sweet and of good intonation in his performance of Mozart's Concerto in D. The program closed with Sarasate's sparkling "Romanza Andaluza" and Kreisler's "Tambourin Chinois." Hugh Porter was at the piano, acknowledging a due share of the applause for his playing in the Sonata.

R. M. K.

Princess Nyota-Inyoka

Princess Nyota-Inyoka gave an unusually interesting recital of ancient and modern dances of India and Egypt on the evening of Feb. 24 at the Princess Theater. The first part of the program was devoted to dances of India, consisting of "Vishnu," "Krishna," "Danse Cosmique," "Modern Nautch Dance" and the "Temptation of Buddha," the last abounding in intricate rhythms. Egyptian dances formed the second part, the three numbers of which were encored. "Dance of the Solar Gods," religious in character, and "Discipline," which showed remarkable dexterity of movement, were the most interesting items of this part of this program, which ended with the dance, "Bedouine."

Lost in an exotic atmosphere of Orientalism, the end of a delightful evening came too soon for the large audience, which applauded warmly the art of the dancer as well as the interpretative readings of Dhan Gopal Mukerji.

W. R.

Washington Heights Musical Club Meets

A closed meeting of the Washington Heights Musical Club recently brought forward several members in an interesting program. Alice Ives Jones and Edna Minor, violinists, with Sigrid Eklof Bornefeld at the piano, played Handel's Sonata for Two Violins in G Minor; Lotta E. Scott, with Virginia Ruggiero at the piano, sang songs by Arditi and Mana Zucca; Katherine Groschke, pianist, was heard in two Chopin numbers, and Elizabeth Armstrong, violinist, accompanied by Robert Lowrey, played a Mozart Sonata. Louise Lacroix, soprano, sang songs by Delbruck, Bizet, Terry and Ponce; Marguerite G. Saiz, soprano, was heard in a group of coloratura songs, and May Bellin, soprano, sang songs by Bohm, Forster and Abcock. Lawrence Goldman, violinist, accompanied by Ruth Kemper, played Beethoven's Sonata, Op. 24, No. 5, and Miss Jones and Miss Minor were each heard in solo numbers.

Pine Bluff, Ark., Hears Paderewski

PINE BLUFF, ARK., Feb. 23.—Hundreds journeyed from far corners of the State for a recital here on Feb. 12 by Ignace Jan Paderewski, at the High School Auditorium, under the auspices of the Musical Coterie, and many persons failed to gain admission. The pianist aroused the usual scenes of enthusiasm in a Fantasia and Fugue, Bach-Liszt; Liszt's Fantasy on Mozart's "Don Giovanni," five Chopin numbers and a Beethoven Sonata, and he had to give many encores. This was the final concert of the series given by the Musical Coterie.

HERBERT W. COST.

Augusta Audience Hears Kreisler

AUGUSTA, GA., Feb. 16.—Fritz Kreisler, violinist, was heard at the Imperial Theater on Monday night in an admirable program. He was greeted by a full house. The event was under the auspices of the Woman's Club.

SCOTT NIXON.

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has been engaged to sing the rôle of Ortrud in Wagner's "Lohengrin" at the festival in Greensboro, N. C., in the latter part of April.

SYMPHONY LEADS ST. LOUIS EVENTS

Ganz Forces Back from Tour —Civic Players Make Début

By Herbert W. Cost

ST. LOUIS, Feb. 23.—The St. Louis Symphony returned last week from a most successful trip to New Orleans, and gave a fine concert at the Odeon on Sunday afternoon. Reuben Davies of Dallas, pianist, was the soloist in the Grieg Concerto in A Minor, and played in sincere style and with commanding technic. He added one of his own compositions as an extra. The orchestral program included the "Suite Caucasiennne," by Ippolitoff-Ivanoff, the Slavic Dance No. 1 by Dvorak, Strauss' "Voices of Spring," and Widor's "Spanish" Overture. John Kiburtz and Mr. Zottarelle played the Tarantella of Saint-Saëns for flute and clarinet.

The Civic Orchestra conducted by Ellis Levy, recently gave its first public performances at the Grover Cleveland and Central High School auditoriums, when the young players achieved excellent results. Amy Guth Punshon, contralto, pupil of John Bohn, was the soloist.

Juan Manen, violinist, made his first St. Louis appearance on Tuesday night at Sheldon Auditorium, and played with fine tone and technic, the Bruch Concerto in G Minor, the Bach and Chaconne and his own arrangements of several familiar works. Mrs. David Kriegshaber was an excellent accompanist.

The Concordia Seminary Students' Chorus under the baton of Frederick Fischer gave an attractive program at their twenty-second annual concert at Moolah Temple on Tuesday night, before a capacity audience. Rev. H. B. Fehner of Windsor, Ont., pianist, was the soloist.

At the Kroeger Alumni Association's concert at the Delmar Avenue Baptist Church on Tuesday evening, the program was given by Clayton A. Williams, George Maurer, Ernestine Hoeltmann, Edith Welsh, Pearl Boyer, A. Marie Burke, Grace Weingartner, Helen Wadloch, Frank E. Arnhold and Lola De Walpine.

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METROPOLITAN TO VISIT CLEVELAND

Will Appear in April for a Week, After Atlanta—
School May Benefit

By Florence Barhyte

CLEVELAND, Feb. 24.—Cleveland is to have a second week of grand opera. Announcement has been made by the Cleveland Concert Company that arrangements have been completed to bring the Metropolitan Opera Company of New York to Public Hall, beginning Monday, April 28.

The announcement follows closely upon the heels of the successful engagement here of the Chicago Civic Opera Company, which in four nights, beginning Feb. 11, sang to the largest audiences ever assembled indoors for grand opera.

The repertory is not yet announced, but assurances are given by Giulio Gatti-Casazza, general manager of the Metropolitan, that the productions will be those presented in New York. The organization proposes to give seven operas to be selected by the Cleveland Concert Company.

Philip Miner of the Cleveland Concert Company says that Mr. Gatti-Casazza is pleased with the plans for the engagement and quotes him as follows: "This may be regarded as a new adventure on the part of the Metropolitan—at least for many years. The policy of the management has been to confine its activities

almost entirely to the Metropolitan Opera House in New York, where we believe we have succeeded in presenting opera in the most sumptuous and artistic manner possible anywhere in the world. The company is operated without any view to financial profit, so that the patron gets back in quality of performance what he pays at the box office."

The great artists with the Metropolitan who may be available for the week of April 28 will be brought to Cleveland, and this means practically all of them, since the dates have been timed to avoid conflict.

"It is evident that Cleveland wants grand opera," said John A. Penton, president of the Cleveland Concert Company, adding that the support given the Chicago Civic Opera Company's engagement had guaranteed the expenses of the Metropolitan. "We do not expect a profit," he said, "but if there should be any it will be donated to the Music School Settlement. For this reason the tickets will be sold without the usual government tax."

This will be the second visit of the Metropolitan to Cleveland. The first, in 1910, was only for two performances. The company will go to Cleveland from Atlanta, Ga., after its annual week there, which begins on Easter Monday. The arrangement with the Atlanta sponsors provides that the Metropolitan company shall not appear in any other city south of the Mason-Dixon line. The agreement, of course, does not affect the Cleveland appearance.

NEW QUARTET MAKES BOW IN CINCINNATI

Ensemble Comprises Players from Symphony—Reiner Forces Heard

By Philip Werthner

CINCINNATI, Feb. 23.—A new quartet has been formed from the Cincinnati Symphony and comprises Emil Heermann, the concertmaster; Siegmund Culp, Karl Kirksmith and Edward Kreiner. They gave a concert on the roof garden of the Hotel Gibson on Feb. 13, when they delighted their audience with fine performances of a Beethoven Quartet, from the Op. 59 group, and Leo Weiner's in E Flat, Op. 4. The artists played as if they had been working together for a long time, and with really admirable effect. The acoustic properties of the new hall proved very satisfactory.

The Cincinnati Symphony gave a special concert on Feb. 15 in the Emery auditorium for the benefit of the Musicians' Service Fund. The audience was not as large as is usual with the Symphony concerts, but a goodly sum was raised for this excellent cause. The orchestra, under the leadership of Fritz Reiner, played Wagner's "Faust" Overture and the "Faust" Symphony of Liszt. It was assisted in the Liszt work by the Orpheus Club—the members of which had rehearsed the music with their own conductor, Prower Symons—and by Dan Beddoe as soloist. Mr. Beddoe and the chorus sang with fine effect, and the orchestra played admirably.

The Orpheus Club gave its second concert of the season on Feb. 14 before a capacity audience. Mr. Symons is conductor and Daniel F. Summey is president. The club has vastly improved during the last few years, and its attacks

and shadings are notably good. Jeanette Vreeland, assisting artist, gained emphatic applause for her fine singing. She was encored, and responded with a song by Sinding, to the excellent accompaniment played by Charles Young.

At the Clifton Music Club's open meeting at the Hotel Alms on Feb. 15, eight of its members sang "Israfil," by Edgar Stillman Kelley, and a Serenade by Augustus O. Palm. Arthur Bliss, English composer, gave a spirited talk on "The Vitality and Importance of Contemporary European Music."

The Women's Musical Club gave an interesting program of new music at the home of Jessie Straus-Mayer on Feb. 13. Special mention must be made of the Respighi number for voice and string quartet, in which the president, Mrs. Joseph Ryan, sang, and was accompanied by Mrs. Mayer, Mrs. Freiberg, Gordon Kahn and Herbert Weiss. Numbers by Rachmaninoff were excellently played by Irene Gardner.

The Cincinnati Symphony played in Dayton, Ohio, on Feb. 18, repeating a program given here, and was received enthusiastically.

Mulinos Gives Second Canton Recital

CANTON, OHIO, Feb. 23.—Nicholas Mulinos, Greek tenor, gave a second recital recently at the McKinley High School auditorium. Several numbers by Greek composers were on the program.

RALPH L. MYERS.

Iris Brussels and Cecil Arden Acclaimed in Paterson, N. J., Concert

PATERSON, N. J., Feb. 23.—Iris Brussels, talented local pianist, and Cecil Arden, mezzo-soprano of the Metropolitan, gave an enjoyable program in the auditorium of the high school on the evening of Feb. 14. Miss Brussels, who is an advanced pupil and assistant to Alberto Jonas, exhibited technical facility and musical feeling in Beethoven's Sonata, Op. 57; a group by Chopin and numbers by Jonas, Arensky, Rachmani-

noff and others. Miss Arden, with Ola Gulledge at the piano, sang with fine voice and artistry a group of folk-songs and songs by Strauss, Wolf, Bizet, Leoni and "La Coppa," a compilation of Puccini arias arranged by Buzzi-Pecchia. The artists were heard by an audience of some 600 persons.

LIMA SINGERS WIN EISTEDDFOD PRIZES

Gain Sixty Per Cent of Awards in Trials Held in Van Wert

By H. Eugene Hall

LIMA, OHIO, Feb. 25.—Lima's singers celebrated the Washington anniversary by participation in Van Wert's Eisteddfod, and returned with the major share of the prizes. These events always produce keen competition, and this one, held at the Strand Theater, was no exception.

Lima, in bringing home the grand prize and sixty per cent of the cash, offerings, is fully cognizant that her women were worthy of her steel. The adjudicator, I. W. Prosser, of Chicago, expressed the opinion that few localities possess such fine singing organizations, and complimented all the contesting bodies highly. Van Wert's Civic Association sponsored the competitions.

The first number, mixed chorus, introduced Lima with sixty voices, and Van Wert with more than 100 in "Achieved Is His Glorious Work," from Haydn's "Creation." In his summing up the adjudicator paid the Lima singers, who won, a fine compliment; noting particularly the splendid attacks, maintenance of balance of tone, and especially the glorious climax.

Van Wert, with James H. Jones conducting, won No. 2, Protheroe's "The Roman Soldier," with seventy voices, both Findlay's thirty and Lima's twenty-eight mitigating against their chances through thinness of tone.

Lima won the third contest, a ladies' chorus, with thirty-seven voices, in competition with Van Wert, with fifty. The

number was "The Bells of Aberdovey," arranged by T. J. Davies. The only contestants for No. 4, Woodward's "Radiant Morn," were the singers of the Van Wert Lutheran and Presbyterian Churches and the Presbyterians won.

What was generally conceded to have been the gem of the Eisteddfod for extreme daintiness and tonal loveliness was the quintet, No. 5, in reality a mixed quartet with soprano obbligato by Hazel Gleason of Van Wert. The number, "Tarry with Me," brought out, in addition to the Van Wert singers, those of Lima and Findlay. Owen Roberts of Van Wert directed the singers in all events for women. No. 6, the male quartet, Protheroe's "De Sandman," was also won by Van Wert, two quartets from Findlay competing.

Lima women singers again came in for some special commendation from the adjudicator in the quartet competition, "Spring and Youth," by Gaines. These singers, Bertha Falk Callahan, Dorothea Richards Davison, Helen Bowers Brady and Vera Rousculp gave a finely balanced performance. A soprano and alto duet was divided between Lima and Findlay: "Brightly Dawns Our Wedding Day," by Gwent. The Lima singers were Dorothea Richards Davison and Helen Bowers Brady.

The solo competitions in the afternoon presented some excellent singers, with Findlay winning practically everything. Only in No. 12, solo for baritone, Francis Haynes' "The Hermit," did Lima compete, and this prize was won by Alfred Shumate. The concluding solo number for piano, Waltz by Chopin, was won by Miss Purmort of Van Wert, daughter of C. A. L. Purmort, conductor.

The official accompanist was Mrs. H. H. Holbrook of Van Wert, who received many compliments on the general excellence of her work. The Van Wert Civic Association, with C. F. Kennedy, president; Laura Eirich, vice-president; Mrs. Charles Daughters, secretary, and E. C. Humphreys, treasurer, maintained its excellent reputation in the management of the affair. R. B. Mikesel, tenor, of Lima, was highly complimented by the adjudicator.

Lenna Rudy Altachul of Lima, for several years in New York with the Ampico and Victor demonstration departments, has joined the Women's Symphony of Los Angeles.



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Local Première of Hadley's "Ocean" Is Feature in Boston's Week of Music

Composer Conducts Monteux Forces in Performance of Symphonic Poem—George W. Chadwick Leads Full Program of His Works by People's Symphony—Other Events

BOSTON, Feb. 25.—The sixteenth pair of concerts by the Boston Symphony, given on Friday afternoon and Saturday evening, Feb. 22 and 23, were opened with Rossini's gay and jaunty "Barber of Seville" Overture. Edouard Risler, pianist, the assisting soloist, made his bow to Boston audiences in Beethoven's Concerto No. 4 in G. With crisp tone and rhythmic precision the visiting pianist gave an interpretation of the Concerto that was notably scholarly in conception, yet vital in feeling. His was devotional playing, a setting forth, without flamboyance, of the dignity and inherent beauty of Beethoven's music.

Henry Hadley conducted his symphonic poem, "Ocean," which was given its first Boston performance. It is a work teeming with imagination and rich in fancy. The orchestration is engagingly iridescent and sure-stroked in descriptive detail. The music abounds in glowing instrumental colors and possesses an interest-sustaining dramatic unity. It was conducted with fire and verve by the composer and played with responsive brilliance by the orchestra. Mr. Hadley's work was received with much enthusiasm, and the conductor-composer was recalled many times. For the close of the concerts, Mr. Monteux brought to performance d'Indy's "A Summer Day on the Mountain."

A Chadwick Program

The fourteenth concert of the People's Symphony given on Sunday afternoon, Feb. 17, at the St. James Theater, was devoted to a program of compositions by George W. Chadwick, the director of the New England Conservatory. Mr. Chadwick conducted. Of his many orchestral works, he chose for his program his Concert Overture, "Euterpe," the Romanze from the Suite in E Flat, the Scherzo from his First Symphony, the Andante from his Quartet in D Minor, and three Symphonic Sketches: "Jubilee," "Noel," and "Vagrom Ballad."

The assisting artist was Charles Bennett, baritone, a member of the faculty of the New England Conservatory. Mr. Bennett, who possesses a rich and finely poised baritone voice, gave genuinely musicianly performances of Mr. Chadwick's striking "Lochinvar," a ballade for baritone solo and orchestra; and also of three of the composer's songs, "The Voice of Philomel," "The Curfew," and "Drake's Drum."

Mr. Chadwick's orchestral pieces were played with sympathy and understanding of the guest conductor's modest but expressive desires in performance. At the close of the concert the audience paid fitting tribute to the highly esteemed resident composer and conductor.

Marie Sundelius and Clara Larsen

Marie Sundelius, soprano, and Clara Larsen, pianist, shared in a Sunday evening musicale given at the Copley Plaza for the benefit of the Young Artists' Fund of the Massachusetts Federation of Music Clubs. Mme. Sundelius revealed in her four groups of songs a beautiful soprano voice projected with distinguished vocal skill and inflected with artful nuances. She gave especially charming interpretations of a group of Norwegian songs, and sang with true operatic flavor excerpts from "Bohème." Mme. Sundelius was tastefully accompanied by Mrs. Dudley Pitts.

Miss Larsen, a favorite at local musicales, again disclosed her signal talents as a pianist of high merit. Of special note in her performance was her imaginative and realistic playing of "The White Peacock" by Griffes. In other compositions, Miss Larsen dis-

closed to excellent advantage her technical equipment, a flair for brilliance of coloring, and a distinct individuality in performance.

Burgin in Recital Début

Richard Burgin, concert-master of the Boston Symphony, made his first appearance in a Boston recital of his own at Jordan Hall on Thursday evening, Feb. 21. The concert opened with a smooth and eloquent performance of the Brahms' Sonata in G for violin and piano, with Felix Fox as an able pianist.

Mr. Burgin displayed his technical mastery, breadth of tone and grasp of expressive phrasing in the Chaconne by Bach. The lighter numbers were played with refinement of musical taste, with delicacy of bowing, and with a particular beauty of tone characteristic of Mr. Burgin's playing. Samuel Goldberg played especially skillful accompaniments.

Music Lovers' Club

The Music Lovers' Club, Edith Noyes Greene, president, gave its monthly concert on the second Tuesday of the month at Steinert Hall. Many of the works performed were composed by Mme. Greene. Her "Lincoln" aria for soprano, "O Captain, My Captain," written in memory of Jeannette Noyes Rice, was sung by Wilhelmina Wright Calvert, with cello obbligato by Marjorie Patten Weaver. Two of her alto songs, "Somebody" and "Colin's Look," were sung by Elizabeth Cook Long. Barbara Werner Schwaab, violinist, and Marjorie Patten Weaver, cellist, joined Mme. Greene in a performance of the latter's "Barcarolle" from her opera "Osseo." Margaret Bragdon Richardson, pianist, played by request "On the Cliffs by the Sea," from Mme. Greene's American Suite.

Florence Hale, soprano, accompanied by Elsie Luker, sang a group of songs. Barbara Werner Schwaab, accompanied by Mme. Greene, played a group of violin solos. Elizabeth Long, alto, accompanied by Margaret Bragdon Richardson, sang a group of songs. Alice Eldridge Bascom played a group of piano solos, and Marjorie Patten Weaver played a group of cello solos.

HENRY LEVINE.

Brookline Choral Society in Annual Concert

BROOKLINE, MASS., Feb. 23.—The annual concert in the ninth season of the Brookline Choral Society, conducted by Frank Luker, was given in the Town Hall Auditorium on the afternoon of Feb. 17. A miscellaneous program was effectively sung, including chorus numbers and solos. The Boston Festival Orchestra assisted. The soloists included Elizabeth Sheridan and Elsie L. Luker, contraltos, and Rulon Robison, tenor. William S. Burbank was accompanist.

W. J. PARKER.

Kate S. Chittenden Lectures in Philadelphia

PHILADELPHIA, Feb. 23.—Kate S. Chittenden, director of the Piano Department of Vassar College and dean of the American Institute of Applied Music, addressed the Philadelphia Music Teachers' Association on the evening of Feb. 25 in the Presser Auditorium. Her subject was "The Practical and the Impractical in Teaching Piano," and Miss Chittenden drew upon her extensive experience as a pedagogue in a very interesting discussion. There were musical items by Florence Wightman, pianist; Aubrey Cummings, baritone, and Agnes Clune Quinlan, accompanist.

Philadelphia Forum Sponsors Choral Evening

PHILADELPHIA, Feb. 23.—Under the auspices of the Philadelphia Forum, a choral evening was given in the Academy of Music on Monday, Feb. 18. The Fortnightly Club under the conductorship of Henry Gordon Thunder, the Matinée Musical Club Chorus under Helen Pulaski

Innes, accompanied by the club's Harp Ensemble, the Mendelssohn Club under N. Lindsay Norden and the Women's Symphony Orchestra of Philadelphia under J. W. F. Leman participated. The last organization opened the program with very excellent performances of the "Euryanthe" Overture and a movement from Dvorak's Symphony No. 4. The Harp Ensemble, with Dorothy Johnstone Baseler as leader, played numbers by Handel and Hasselman. Excellent choral compositions were presented, and the combined choruses finally sang Handel's Largo under Dr. Herbert J. Tily, president of the Philadelphia Music League, as guest conductor. Accompanists were Ellis Clark Hammann, Clarence Bawden, Alton K. Dougherty and Helen Boothroyd Buckley. Elizabeth Hood Latta was heard in a soprano solo.

WALTER IN PHILADELPHIA

Impresses with New York Symphony in Schubert Work

PHILADELPHIA, Feb. 25.—The New York Symphony, with Bruno Walter as guest conductor, was heard in one of the most stimulating and delightful concerts of the season on Thursday evening in the Academy of Music. Pablo Casals, cellist, appeared as soloist.

Mr. Walter displayed a convincing musicianship, a feeling for color and imaginative content, without the least concession to undue sentimentality and yet with no predilection for dryness or pedantry. His sense of the dramatic and the fanciful was admirably displayed in Strauss' "Till Eulenspiegel," while the Ninth Symphony of Schubert, which opened the program, was read with the keenest appreciation of its traditionally romantic beauties.

Under Mr. Walter's authoritative baton the "heavenly length" of this score proved no burden to the gratified auditors. Mr. Casals exhibited his art in a performance of Boccherini's Concerto in B Flat. The concert concluded the local series here of Mr. Damrosch's organization.

H. T. CRAVEN.

In Boston Studios

Boston, Feb. 23.

Gladys Berry, cellist, has appeared in joint recitals with Susan Williams, pianist, at Winthrop, Dorchester, Manchester, N. H.; Brookline, Lynn, Winchendon Woman's Club, Wellesley Hills and the Engineers' Club in this city. Her programs included compositions by Glazounoff, Dambois, Sandby, Tor Aulin, Fauré, Boccherini, Dunkler and Popper.

Richard H. Platt, pianist and teacher, gave another of his attractive recitals in his Lime Street studio recently. Mrs. James E. King, soprano, sang a group of songs, and Margaret McLain played in piano numbers.

Ernest Lameroux, pupil of Frederick Lamb, has been heard in concerts at Woonsocket, R. I.; Gardner, Mass.; Hotel Bancroft, Worcester, and Haverhill, Mass.

Lemare Heard in Own Compositions

BOSTON, Feb. 23.—Edwin H. Lemare, organist, gave a recital in the Old South Church on Feb. 18, when he played in admirable style a program of his own compositions, including a Toccata and Fugue in D Minor, Op. 98; Second Romance in D Flat, Op. 112; Rondo Capriccio; Sonata in F; "Summer Sketches"; Scherzo Fugue; and a new Andantino in C, still in manuscript. He also improvised three movements on themes submitted by the audience. Mr. Lemare has gone under the management of Aaron Richmond of Boston.

Mark Markoff, Russian tenor, will give a recital in Carnegie Chamber Music Hall, New York, on the evening of March 2. G. Companaiskaya, mezzo-soprano; Sadie Schwartz, violinist, and Leo Berdichevsky, pianist, will assist.



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Eastern Song Cycle Adds Exotic Note to New Issues

By SYDNEY DALTON



EST singer and music-lover conclude that the spell of the East is no longer upon the composers of song cycles, as it was but a few years ago, it may be recorded here that Lily Strickland has turned from her delightful Negro settings—at least temporarily—to find inspiration in verses from "The Luzumiat" of Abu'l-Ala. The result is a Song Cycle for four solo voices, with chorus *ad lib.*, entitled "From a Sufi's Tent" (J. Fischer and Bro.). This extensive work, covering sixty-four pages, is published as Op. 3, but the music is of a more sophisticated stamp than the opus number indicates. Herein, again, Miss Strickland demonstrates her pronounced melodic gift. There is charm, variety and imagination in abundance. Nor does she exaggerate the exotic note; rather she weaves it subtly into the idiom of the West, and the result is altogether pleasing. Of course it leans toward the minor mode, and frequently toward the natural minor, relieved and intensified, here and there, by a few sturdy pages in the major.

One of the most commendable features of the score is its sustained interest; another is its naturalness. The composer has something of real interest to say and says it with directness and precision. She has been materially aided in the translation, by Ameen Rihani. In truth, in this regard, if one were to open the book at random, say at page thirty-three, he might conclude that this bibulous quartet had been written in these United States. It begins thus:

"The wine's forbidden," say these honest folk,
But for themselves the law they will revoke.

Thus do East and West meet!

"Four Seasons," for Chorus of Women's Voices

Richard Kieserling has written both words and music for his cantata "Four Seasons," for three-part chorus of women's voices, without solos (Theodore Presser Co.). It is a spirited work, divided into four parts, entitled "Spring," "Summer," "Autumn" and "Winter." Its happy, carefree mood, brightness and verve, are its chief merits, and compensate, in a measure, for a lack of originality and imagination. Mr. Kieserling has been more at home in composing the music than in writing the text, evidently; but in a work of this kind the attention is directed toward its tunefulness rather than its literary content.

A Browning Poem in a Cantata Setting

In his cantata "A Venetian Night," for solo tenor and soprano, with chorus of women, (J. Fischer and Bro.) Frederick W. Wodell has chosen the text from Robert Browning's exquisite poem "In a Gondola." It would be difficult indeed not to derive at least some semblance of inspiration from such glowing musical verse. "I

send my heart up to thee, all my heart in this my singing," is of the very essence of music. Yet such poetry lays a heavy burden upon any composer who would equal it, or approach it, in tone. If the task has been too great for Mr. Wodell he has at least written music that is of sufficient merit to warrant a hearing. It is neither commonplace nor over-sentimental, but shows a measure of imagination. If it is not convenient to have both a soprano and a tenor soloist the parts may be sung by the one voice, which gives the work a wider range.

A Budget of New Songs for the Church

Among the new publications designed particularly for the church services there are several that are deserving of special mention. One is Alfred Wooler's setting of the well known hymn "Jesus, the Very Thought of Thee," (Oliver Ditson Co.), for which the composer has written a simple, devotional melody that is both effective and appropriate. The accompaniment is as easy as the voice part, which should extend the range of its usefulness. There are keys for high and medium voices. Another song from the Ditson press, and in the same range, is Alexander Macfadyen's "Oh, Let me ever Know Thee, Near to Me," for which Frederick H. Martens has supplied the words. It possesses the melodic facility which is a part of Mr. Macfadyen's work, and ranks well among its kind. Ina Rae Seitz's "Peace Be Still" (Clayton F. Summy Co.), opens with a two-page recitative accompanying words from the Scriptures, followed by two verses with music in six-eight time. It is for medium voice. "Light At Evening-Time," by E. L. Ashford (Theodore Presser Co.) is another simple, melodious setting of a hymn, for low voice. Homer Tourjée's "God's Love Is Above the Night," from the same press, is in the style of the sacred ballad, which was once even more popular with congregations and church singers than it is now. Soloists with voices of medium tessitura will find it tuneful and effective. The words of Russell J. England's "Seek Ye the Lord" are selected from the Bible and the composer has accompanied them with a simple melody (Hinds, Hayden and Eldredge).

"Sun of My Soul," by John Prindle Scott, and "Angel Voices Ever Singing," by Harry Rowe Shelley, (Harold Flammer) are worth while duets. The first mentioned is for soprano and alto, the second for any combination of high and low voices. Both are well written and eminently singable; welcome additions to the rather limited duet literature for the church.

Purcell's "Dido England's great out-and-Aeneas" Revised

standing composer of early days, Henry Purcell, who, in truth, held first place among all British composers for some 200 years, has been receiving editorial attention and orchestral refurbishing from Artur Bodanzky (Vienna: Philharmonischer Verlag). For many years there was great discussion regarding the probable date of the composition of this so-called Tragic

Opera, and most of the investigators seemed determined, primarily, to prove that it was written by Purcell in his youth—as early as his seventeenth year. However, it has been established, almost beyond doubt, that Purcell composed it between his thirtieth and thirty-second year, and it did not require the stamp of youth to make the work one of genius. Mr. Bodanzky has based his edition on the score of the London Antiquarian Society.

Trios for Violin, 'Cello and Piano

Many of the shorter piano compositions by Edward Mac Dowell make ideal trio numbers, full of color and richness without being difficult to play. Several of these have been transcribed already and among them are two from the "Sea Pieces"—"A. D. MDCXX" and "Song"—transcribed by Anna Priscella Risher (The Arthur P. Schmidt Co.). Any combination of violin, 'cello and piano might add them to its repertory with profit, but the fact that they are in no way difficult, technically, brings them within the scope of amateur organizations. A third number in the same series is a Minuet in G by Boris Levenson. There is variety and delicacy in this piece; an agreeable example of the old dance form.

Two Numbers for Cornet

Among the long list of solos and transcriptions by Edwin Franko Goldman there is a Caprice for Cornet and Piano, entitled "Aphrodite" (Carl Fischer) that will appeal to cornetists. In form and workmanship it is strictly conventional, and in its melody, harmonies and modulations it follows along well beaten paths; but it is a good "show" piece for the cornet, and therein lies its chief merit. Another cornet solo among the Fischer publications is one entitled "Romance," by Ernest S. Williams, a sustained melody that calls for good tone rather than dexterity.

Two Waltzes by Enrique Soro

Two delightful waltzes, "Violet" and "Consolation," by Enrique Soro (G. Schirmer) a distinguished pianist and composer from Chili, will add to the already favorable impression his compositions in this genre have created. They are well within the range of any pianist of average attainments and possess the color and grace that pieces in this form should display. "Consolation," the shorter of the two, but possibly the more fascinating, is dedicated to Maurice Dumesnil.

Song Settings by Harry J. Pomar

Three recent songs by Harry J. Pomar are worthy of consideration by singers who are in search of good numbers for their recital programs. In "Moon Gold" (Harold Flammer) Mr. Pomar has written a charming melody with an admirable accompaniment. It creates a well defined atmosphere and sustains it skillfully. "Dream-Depths," from the same press, is in lighter vein, but here, again, the composer displays a real melodic gift,

though it is not worked out so carefully in detail. "To-night," (G. Schirmer), is a song that deserves to be heard. Again, the melody is attractive; the accompaniment out of the ordinary and effective.

E. R. Blanchet's Ambitious pianists—and Op. 15—Four what pianist is not ambitious?—who desire a set of pieces upon which

to polish up their technic and keep it in good working order are recommended to order E. R. Blanchet's Op. 15, four numbers entitled "Etude de Concert," "Serenade," Polonaise and Scherzo; (Composers' Music Corporation). They are dedicated to Ferruccio Busoni, and we venture to wager that even that master of the piano did not find them boringly simple. The Scherzo, however, offers a well-earned respite. Nevertheless, it is music of a very high order, pressing the piano idiom into bypaths seldom explored, and finding therein new and fascinating scenes. Mr. Blanchet's piano works are indeed strikingly individual, and he possesses a unique musical outlook.

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Celtic "War of Independence" in Musical England

Visitor Describes Musical Ferment in Britain—Some Outstanding Figures in Country's Tonal Art—Leigh Henry an English Friend of American Music—Late Musical Currents in Russia

By Lazare Saminsky

[Editorial Note: In this, his third article on music in present-day Europe, Lazare Saminsky, the well-known composer, deals with the musical life of London, considers Celtic currents in musical thought and includes a note on Russian musicians of today. During his visit to Europe last summer Mr. Saminsky gave concerts in London and Paris, leading the Colonne Orchestra in the French capital. His second article in the series was published in "Musical America" for Dec. 19, 1923, and discussed contemporary music in France.]

By my great regret, my stay in London this time was short because of various artistic engagements on the Continent. I lived and worked in London a year after leaving Russia (about five years ago) and grew to like the British race and its culture. There I first understood that England's tremendous moral, political and economic power and her historic vision were bound to find their equivalent and expression in artistic life and consequently in music.

The revival of the beautiful Tudor musical traditions, the appearance of a constellation of remarkable young creative talents, the ascendancy of the brilliant and energetic Celtic musical forces, the Welsh and Irish musical movements, are signs of great changes in England's musical life, formerly imprisoned by Mendelssohnian traditions.

Let no one be deceived by the temporary setback which England's musical life suffers now in connection with her own and Europe's great crisis. That wonderful empire, built by a race of born rulers, a race of profound culture, will surely overcome her difficulties and see her music flourish again.

As far as I could gather, two organizations were particularly active in propaganda of contemporary music, the British Music Society (whose aims correspond to those of the American Music Guild) and the Faculty of Arts Music Group.

Prominent in England's Music

The leading spirits of the British Music Society are three eminent musicians: Dr. A. Eaglefield Hull, Edward J. Dent and Edwin Evans. The chairman of the Faculty of Arts Music Group is Leigh Henry, the brilliant writer on contemporary music and gifted composer, who was formerly the musical director of the famous Gordon Craig's theatrical school in Florence. Edwin Evans and Leigh Henry both were and are very much connected with American musical interests. Mr. Evans was for years the London correspondent of MUSICAL AMERICA. Leigh Henry has done very much for American music in England. In one of the numerous papers and magazines for which he writes, the London

Musical Standard, he established special columns, "American Notes and News," in which he gave highly interesting comments and information about current American musical life, contemporary American composers and their works, etc.

I had the great privilege and pleasure to be treated by the Faculty of Arts to a reception and concert of my works. It was a sign of particular attention and kindness because the early summer was for the Faculty a very busy time, the time of their annual convention with numerous gatherings and annual dinner. The later event was a singularly successful one. Many foreign ambassadors were present and speeches were made by Sir John Cockburn (chairman of the F. A.), the famous scientist, Sir Richard Terry, historian of Tudor music; the Earl of Bathurst, Lord Riddell, Edwin Evans, Leigh Henry, Sir Landon Ronald, famous conductor; the Lord Bishop of Birmingham, et al. Some of the Faculty of Arts' lectures and gatherings were attended by Princess Louise, Duchess of Argyll (the daughter of the late Queen Victoria), and Princess Patricia of Connaught.

Another aristocratic and ardent supporter and visitor of the Faculty of Arts' assemblies was Lady Dean Paul (well known also as the composer Poldowski), whose memorable "Concerts internationaux de la libre esthetique," given in New York a few years ago, were the first to create a strong movement in favor of contemporary music. Our stormy "leagues" and "guilds" are much indebted to Lady Dean Paul! At her own lovely studio in Kensington, Lady Dean Paul played for me her delightful new sketches, full of vivacity and color and depicting one of the most characteristic corners of London, "The Caledonian Market." This piece is published just now in piano version; its orchestral version is to be performed soon at the London symphony concerts.

Writing last year on my European impressions, I noted the ascendancy of Celtic elements in England's musical life. What one notices now must be described as a Celtic "War of Independence."

Music in Wales

The musical life in Wales, the wonderful land of great poetic and musical traditions, is officially guided by Sir Walford Davies of the University of Wales. But the true musical leaders of Wales are Leigh Henry, Ralph Vaughan Williams, the eminent composer and author of the "London Symphony," and Gwyn Williams, the editor of the Welsh musical magazine, *Y Cerdor Nevydd*, and author of interesting songs and choruses.

In a series of outstanding articles, where fire and brilliancy are combined with great subtlety and originality of musical thought (in the London *Musical Standard*), Leigh Henry attacks Sir Walford Davies for the Germanization and "Wagnerization" of the music in Wales. He thinks that Wales, the principality which gave England the great Celtic dynasty of the Tudors, must link up its musical activities and culture with other brotherly races, that is, with the Celtic ones.

In his "American Notes and News" Leigh Henry has expressed some remarkable and in our estimate very true ideas about American music. He says that characteristic traits of American music are Anglo-Celtic, that consequently the Americans as much as the Englishmen must seek the affinity of their musical art and of their "melos" in the same enchanted Celtic ring which links

up Wales, Brittany, Scotland and Ireland.

Leigh Henry considers Charles Griffes the most Celtic among the American composers and finds a Celtic flavor in Griffes' harmonies and form. This very racial admixture makes the impressionism of Griffes as well as that of Arnold Bax more interesting and characteristic. But whereas Bax's impressionism is atmospheric, Griffes' is rather decorative.

One must underline the value of such ideas for the spiritual interchange among the two nations which are going to rule the world in close companionship.

News From Russia

In Europe I got in touch with many Russian friends of mine, also newcomers, and could form a better idea of the present musical life of Russia and its tendencies. The abundant information coming through various channels indicates that the Russian musical world has grown very nationalistic. Some of the leading Russian musicians are preaching separation or isolation from the Western musical world. They think that the Revolution has freed Russia from the musical dependency of Western Europe.

The time has come when the creative musicians of Russia must only explore Western music, but keep free of its influence and follow strictly their own path. In the compositions of the gifted young Russians, such as Alexandroff, Tscherebatchoff and particularly Nicolas Miascovsky, one anticipates the new word which Russia is to say in music.

But with all this and despite scant communication with the West, they greedily gather everything which comes from there. The excellent new musical magazine, *K Novym Bieregam*, published in Moscow by two well-known musical writers, Prof. V. Belaieff and V. Dier-

janovsky, is full of information about European contemporary music, and they are also very anxious to know everything which is going on in musical America.

Speaking of the young composers, we cannot pass by the name of Nicolas Miascovsky, one of the greatest living symphonists, whose works are now penetrating into the West and whose Third Piano Sonata may soon have its first hearing in New York (at the concerts of the "League of Composers"). Miascovsky has just finished his Seventh Symphony, a work of tremendous size, whose tragic and rebellious music ends in a choral coda of religious character.

Returning to America

This is the third time I have come to these hospitable shores. The first musical impression I received here was the welcome to Paul Whiteman, the famous jazz leader, by a brass band afloat, playing ragtime. (Barnum could not get a better idea than this.) My next impression was the beautiful film, "The Covered Wagon," with its magnificent musical accompaniment arranged by those fine musicians, Hugo Riesenfeld and Josiah Zuro. These impressions were truly symbolical!

Behind were sad pictures of the decay, stagnancy and slow agony which envelop Europe and her distorted musical life. Before me lay a healthy land, full of hopes and of joyous work, inhabited by a race which has just passed its heroic struggle of building up its country materially and is about to complete its spiritual upbuilding.

This was the true impression and the true meaning of the jazz melody, full of verve and gaiety, played from the water, and of the delightfully neat and merry old Foster tune, "Hey, Suzanna," the leit-motive of "The Covered Wagon."

Farnsworth Talks to Parents

Charles H. Farnsworth, dean of Music at Teachers' College, Columbia University, was the guest of honor and principal speaker at a meeting of the Parents' Association of the Music Education Studios at the Woman's City Club on the evening of Feb. 16. He spoke on "Music in the Home," and emphasized the need of music in the home as a social aid. Jesse B. Gibbs and Margaret Hopkins are directors of the Music Education Studios.

John Powell Will Present Three New American Works in Recital

John Powell will introduce three new American compositions in his New York recital in Aeolian Hall on the afternoon of March 8. They are a Chaconne by Bassett Hough, dedicated to Mr. Powell; "Moods" by George Harris and "Birth-day" Waltzes by Daniel Gregory Mason. Other numbers on the program are Schumann's Carnival, Beethoven's Sonata, Op. 31, No. 3, and Liszt's Rhapsody, No. 15.

Daughter Born to Mr. and Mrs. William Taylor

Mr. and Mrs. William Taylor are the parents of a baby girl, born on Feb. 14. Mrs. Taylor, who is an accompanist, is known professionally as Lou Olp. Mr. Taylor is connected with the American Piano Company. The young lady has been named Virginia Lou.

Ethel Glenn Hier Presents Pupils

Ethel Glenn Hier presented two of her pupils, Gertrude Cummings and Grace Kline, in a piano recital in Roselle, N. J., on the evening of Feb. 15. The program included Beethoven's "Turkish" March and two movements from Rimsky-Korsakoff's "Scheherazade," arranged for two pianos, and, as solos, works by Bach, Mozart, Strauss, MacDowell, Sinding, Chopin and a Mazurka Caprice by Miss Hier. The pianists were well received and added to the effectiveness of the program by giving explanatory talks on their various numbers.

Mme. Sembrich Entertains

Mme. Marcella Sembrich gave a dinner and musicale in honor of Constantin Stanislavsky and the members of the Moscow Art Theater at her New York home on Sunday evening, Feb. 24. The artists who appeared at the musicale were Queena Mario of the Metropolitan Opera House, Dussolina Giannini, who sang a group of Neapolitan folk-songs, and Wanda Nomikos, who gave several songs in Russian.

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WASHINGTON, D. C.—Jessie Masters, contralto, gave a recital recently at the studio of Albert W. Harned.

WICHITA, KAN.—Theodore Lindberg, president of the Wichita College of Music, presented a number of violin pupils in recital in Philharmony Hall. The Mendelssohn Concerto in E Minor was played by Florence Rosberger and part of the Bruch Concerto in G Minor by Florian Lindberg.

CANTON, OHIO.—The MacDowell Club has elected the following officers: Josephine Hilkert, president; Martha Broda, vice-president; Josephine Menuez, corresponding secretary; Mrs. Lawson McConnell, recording secretary, and Mrs. Wilbur Holl, treasurer.—Lee Cherry of this city gave a piano recital lately at Ohio Wesleyan University.—Rachel Frease Green's vocal pupils recently gave a recital at her home.

NEW HAVEN, CONN.—In the first informal recital by students in the Yale School of Music, in Woolsey Hall, the program, which consisted of compositions for the organ, was played by Lyman S. McCrary, Marian Keller, Mary C. Howell, Arthur E. Hall and Albert I. Coleman.

PORTLAND, ME.—The Marston Club presented eight of its members at the studio of Laura Ross in a program comprising piano, violin, cello and vocal solos and a string trio. Those appearing were: Mrs. Ross, Prudence Henniger, Irene Leeman, Mary Riley, Elizabeth Chevalier, Mrs. Thomas Cony, Mrs. Lester Lanterman and Mrs. William White. Miss Leeman read a paper on American music.—Sixteen of Anna Carey Bock's piano pupils gave a recital at the Hunt Piano Rooms. Edna G. Gaffney, soprano, was assisting artist.

COLUMBIA, PA.—The Girls' and Boys' Glee Clubs and Orchestra of the High School gave their winter concert lately under the leadership of Paul E. Witmeyer, superintendent of the public schools, and Harry H. Zehner, supervisor of music. MacDowell's "Woodland Sketches" comprised one of the features of the program given by the orchestra, which numbers fifty-two pupils, and the clubs, about sixty singers, were heard in several glees.

SEATTLE, WASH.—Vocal pupils of Jacques Jou-Jerville appeared in a recital at the Cornish Little Theater, assisted by a string orchestra made up of LePlat pupils. Those taking part were Mary Barton, Helen Slaughter, Violet M. Ball, Beatrice Yates, Frieda Hoeck, May Neal, Kathleen Jordan, Roy Young, Mabel Grasley-Bick, Irene Grasley-Bick, Robert Bradley, Walter Bridge, George Nelson, Gertrude Nord, I. Killgore, G. Miaullis, Marion Ferguson and Agnes and Anna Donovan.

PORTLAND, ME.—Martha Wasson, supervisor of music in Westbrook, Me., was in charge of a musical program given by school orchestras and glee clubs at a gathering of the Parent-Teachers' Association at the Bridge St. Grammar School.—Two Portland musicians, Howard R. Stevens, baritone, and Lois Mills, accompanist, with Mrs. Gail Ridgeway Brown, violinist, appeared in recital at Augusta, Me., before members and friends of the Cecilia Club of Augusta.

WICHITA, KAN.—A recital was lately given in Cromwell Hall by the following violin pupils of Joseph Pizinger: Ruth Ward, Bayard Jones, Harold Wallace, Dorothy Martin, Maybelle Brown, Helen Ford, Helen Bowman, Alice Pizinger

and Arthur Pizinger, with Lillian Pizinger as accompanist.—The Civitan Club and their friends were entertained at the Wichita College of Music with an interesting miscellaneous program in which a number of students and several members of the faculty took part.

INDIANA, PA.—The Lyric Club of the State Normal School, under the leadership of Robert Bartholomew, was heard in several choral numbers at its annual concert. The club numbers 100 women. Marie Miller, harpist, was assisting artist. The choral program was repeated on the following evening for the faculty and students of the Indiana High School, when the Normal School Orchestra assisted in place of Miss Miller, and playing Haydn's "Surprise" Symphony and a group of Mozart numbers.

CINCINNATI, OHIO.—Margaret Lockwood, soprano, and Louise Lee, violinist, both graduates of the College of Music gave a recent concert in Hamilton.—May Estell Forbes, pianist, graduate pupil of Dean F. S. Evans, and Marie Lippy, violinist, pupil of Robert Perutz, gave a program lately before the Ohio State Graduate Nurses' Association.—J. Alfred Shehl presented his pupils in a Memorial Hall recital before a crowded house.—Clifford Cunard, pupil of Daniel Beddoe of the Conservatory of Music, gave an interesting program in Xenia.

LIMA, OHIO.—Two new members have been elected to the board of the Women's Music Club—Susan Humston Macdonald and Blanche Finicle; and Irene Harruff Klinger, Mrs. M. M. Keltner, Mrs. Roy Banta and Nellie Kriete have been re-elected. At the annual meeting at the home of the president, Claudia Stewart Black, Luah M. Butler, a past president

gave an interesting review of her travels abroad during the past year. The program was under the charge of J. W. Roby and Mrs. Forster Robinson.—Pauline Wemmer Gooding, soprano, gave a talk on famous impresarios and American opera singers at a meeting of the Etude.

DETROIT, MICH.—The Tuesday Musicales devoted a recent program to contemporary British composers. A paper reviewing their work was read by Mrs. Clarence E. Simpson. Martha Bartholomew played a piano suite by Goossens; Mrs. Marshall Pease sang a group of songs by Cyril Scott, Martin Shaw, Rutland Boughton and Ernest Bullock; Lillian Lachman Silver and Margaret Mannebach played compositions for two pianos by Grainger and Bax, and the Triple Trio, under the leadership of Jennie M. Stoddard, gave songs by Edward Elgar, with violin obligatos played by Juanita Lorgion Berry and Lorraine Merriweather. Mrs. Samuel C. Mumford and Mrs. Edwin S. Sherrill acted as accompanists. Mrs. Benjamin F. Mulford was chairman of the day.

OXFORD, OHIO.—"In Grandmother's Garden," an operetta composed by Joseph W. Clokey to a libretto written by Dr. A. H. Upham, now president of the University of Idaho, and formerly of Miami, was performed by the students of the William McGuffey High School, Teachers' College, Miami University under the leadership of the composer and Edith M. Keller, who is in charge of the Public School music in the Training School. The High School was assisted in the leading rôle by Florence King, student at the University, and the flower dances were under the direction of May Dufficy. The costumes were made in the department of Home Economics of the University, under the direction of Margaret O'Connor. Mr. Clokey is a member of the music faculty of Miami University.

PORTLAND, ORE.—Halfred Young, tenor, and Mark Daniels, baritone, with May Van Dyke, accompanist, gave an attractive program before the MacDowell Club recently.—Recitals were given lately by pupils of Walter A. Bacon, Carrie Beaumont and E. Bruce Knowlton.

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NEW MUSIC GROUP FOR MINNEAPOLIS

Hail Franco-American Branch in Concert—Symphony Back from Tour

By H. K. Zuppinger

MINNEAPOLIS, Feb. 23.—The newly-formed branch of the Franco-American Musical Society was warmly greeted at its first meeting on Feb. 17, at the home of Mrs. S. T. McKnight. The feature of the evening was an informal and interesting talk by Arthur Bliss, the English composer, who took for his subject "Contemporary English Music."

Mr. Bliss attributed the renaissance in English music to the war, because at that time England was cut off from the Continental supply and had to turn to its own composers, who thus for the first time received recognition. Mr. Bliss illustrated his talk by piano solos and phonograph records, and was assisted by a trio of Minneapolis artists, Mildred Ozias de Vries, soprano; Georges Grisez, clarinet, and Harrison Wall Johnson, piano.

The new branch of the Franco-American Musical Society is growing rapidly in Minneapolis, and has the following officers: Mrs. Charles S. Hardy, president; Mrs. Franklin M. Crosby, Mrs. Karl de Laittre and Russell A. Plimpton, vice-presidents; Grace H. Boutelle, corresponding secretary; H. K. Zuppinger, treasurer and recording secretary; Grace H. Boutelle, Jenny Cullen, Georges Grisez, Mrs. Charles S. Hardy and Gustav Schoettle, members of the Technical Board.

The Elks' Glee Club gave its annual concert on Feb. 15, the first under the leadership of Earl J. Killeen of the University of Minnesota, who signalized his appearance with an all-English program. As usual the Auditorium was well filled, and the club was received with marked favor. The members sang in fine volume, and the new leader had his forces well in hand. The soloists were Jenny Cullen, violinist, and Celius Dougherty, pianist. Both of them made a fine impression, and were received with warm applause.

The Minneapolis Symphony, on the

afternoon of Feb. 17, celebrated its return from its midwinter tour by playing a uniformly fine program consisting of Rossini's "William Tell" Overture, two movements from the Symphonic Suite "Schéhérazade" and the two "Lohengrin" Preludes. The soloist was Margarita Selinsky, violinist, in Glazounoff's Concerto in A Minor. The auditorium was packed with an enthusiastic and demonstrative crowd.

The Thursday Musical gave its regular program on Feb. 14 in the State Theater. Mme. Bailey-Apfelbeck played brilliantly two piano concertos, that in C Minor by Beethoven and that in G Minor by Saint-Saëns. Tenie Murphy Sheehan, contralto, sang effectively a number of German lieder and several English songs. Helen Grotte, Delphie Lindstrom and Lucille Frankman Murphy were the assisting pianists.

Stella de Mette Heard in Far West on Tour with San Carlo Opera



Stella de Mette as "Carmen"

Prominent among the singers who are spreading a trail of song over the West and Southwest in the late winter tour of the San Carlo Opera Company is Stella de Mette, mezzo-soprano. This young singer has been heard in many rôles since her appearances in the New York season of the company last fall. The tour has extended to British Columbia, thence through the State of Washington into California. Later engagements of the company will include the cities of Beaumont, Mobile, Montgomery, Memphis, Birmingham, New Orleans and St. Louis. After the close of the season the singer will sail for a period of rest and study abroad.

Miss de Mette made her stage debut at the age of eighteen in Italy, coming almost directly thereafter to the United States, where she joined Mr. Gallo's organization several years ago. As a child she developed natural gifts as a mimic, and used to entertain guests of the family regularly with musical and other feats. During her first season in opera she prepared the rôle of *Santuzza* at a few hours' notice when another singer was indisposed. She has also undertaken other parts at short notice in emergencies, and she attributes her ability to sing unfamiliar rôles to her memory of the music when hearing others sing.

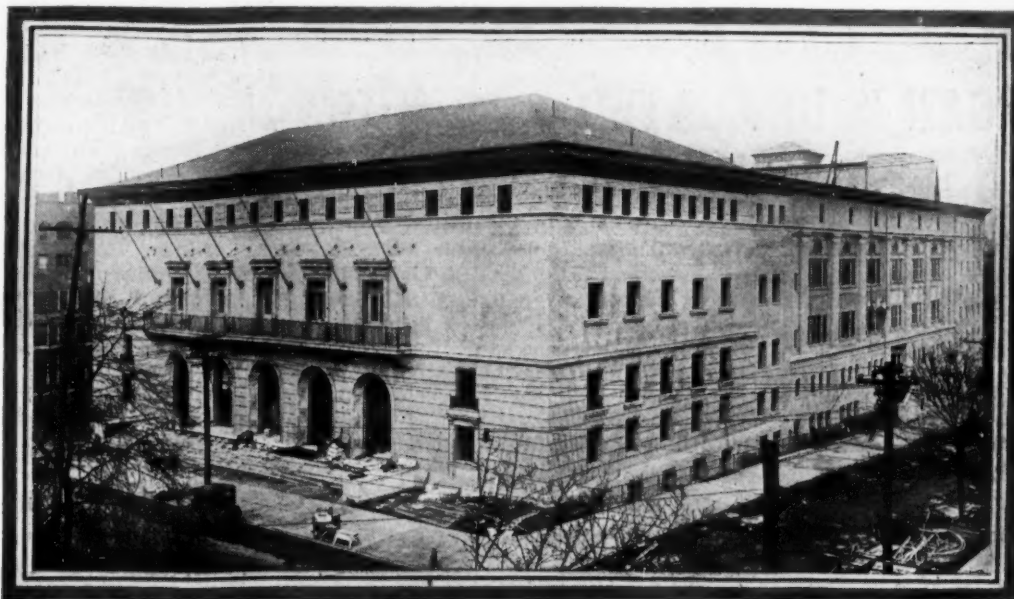
When the San Carlo Opera Company fulfilled its engagement in Havana last spring, the singer won especial praise for her work as *Aida* with Martinelli, *Leonora* in "Trovatore," and *Ophelia* with Ruffo as *Hamlet*.

Eva Gauthier has gone to the Pacific Coast, where she will begin her tour of California with two recitals in Santa Barbara on March 4 and March 11.

Virginia Powell was heard in a program of musical monologues at the Ampico Studios, New York, on the evening of Feb. 14.

Daisy Jean, cellist, harpist and soprano, with Jean Wiswell at the piano, will give a New York recital in the Town Hall on the evening of March 3.

Chattanooga Dedicates New Auditorium



Chattanooga's Public Auditorium, Formally Opened Last Week with Impressive Ceremony

CHATTANOOGA, TENN., Feb. 23.—Chattanooga has opened with befitting ceremony its new Public Auditorium, the possession of which will immensely stimulate the advance of music in this city. The main hall of the building will seat 5800 persons, and there is a smaller concert hall on the third floor with a capacity of 1350. The Memorial Hall on the first floor is a permanent tribute to the memory of the soldiers from this city and county who fell in the World War. The auditorium, which is equipped in the most complete manner, with elaborate lighting arrangements, is built of steel and concrete and is fire-proof.

Impressive dedication ceremonies were carried out on Feb. 22, when the Mayor, Richard Hardy, read a message from President Coolidge, who described the demonstration of Chattanooga in raising this memorial as splendidly patriotic and paid tribute to "the fine public spirit that has prompted your community to raise this monument." The chief speaker was Major-Gen. James G. Harbord and addresses were also made by Gov. Richard I. Manning and Senator K. D. McKellar.

Ex-service veterans took part in a military parade and a prayer service was held for Gold Star Mothers in Memorial Hall, where Allied and Legion flags were unfurled. In this ceremony Chattanooga was impersonated by Mrs. Merrill Loftin.

The auditorium cost \$725,000 and its equipment will probably bring the figure to \$1,000,000. The main hall is 150 ft. by 140 ft., and Memorial Hall 125 ft. by 50 ft.

HOWARD L. SMITH.

New Safe-Lock Opens Only by Musical Tone

BIRMINGHAM, ENGLAND, Feb. 23.—A newly invented lock for safes has just been exhibited here, the peculiarity of which is that instead of opening to a numerical combination, does so to a musical tone. In other words, if the cracksman who attempts to open a safe door sings a G sharp when the lock has been attuned to G flat, he will be thwarted. Safe-blowers of the future, instead of carrying a kit of jimmies and "nitro," will have to have a set of tuning forks.

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Free Press, Detroit, Mich., Jan. 14, 1924:
"... Played masterfully the Liszt E Flat Major concerto for piano and orchestra. ... She is a thorough artist and has splendid technical equipment. The audience was delighted with her playing and she was recalled time and again."

Toledo Blade, Toledo, Ohio, Jan. 14, 1924:
"... Was given a genuine ovation and was called back for bow after bow at the conclusion of her share in the program. ... Revealed herself as an artist who surely is marked for significant triumphs in the future. ... She was, in brief, perfectly at home in Liszt's concerto, one of the trickiest of this master innovator's works."

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People and Events in New York's Week

ORGAN IS DEDICATED IN N. Y. TOWN HALL

Gift of James Speyer as a
Memorial to His Wife Is
Formally Presented

The organ given to the Town Hall, New York, by James Speyer in memory of his wife, Ellen Prince Speyer, was formally presented to the trustees and dedicated on Feb. 22. Large audiences attended morning, afternoon and evening events.

At the presentation ceremonies in the morning the program was opened by the singing of the "Star-Spangled Banner," after which Henry W. Taft, chairman of the board of trustees of the League for Political Education, made an address accepting the organ.

The first musical number on the program was the Prelude to "Parsifal," played by the Metropolitan Opera House Orchestra under Artur Bodanzky, and following this an address was made by Hon. Philip Berolzheimer, City Chamberlain, representing the City of New York. He expressed thanks in the name of the public.

Lynwood Farnam, organist of the Church of the Holy Communion, then inaugurated the organ, playing César Franck's Chorale No. 3 in A Minor, at the conclusion of which Hon. George R. Lunn, Lieutenant-Governor of the State of New York, made a short speech in which he dwelt upon the personality of the late Mrs. Speyer. Mr. Farnam next played three numbers of Bach, and the program ended with the singing of "America" by the audience.

At the afternoon session a free organ recital was arranged by Hon. Philip Berolzheimer, at which solos were played by Willard Irving Nevins, Carolyn M. Cramp, Dr. William C. Carl, Dr. Samuel L. Baldwin, W. A. Goldsworthy and Dr. Melchiorre Mauro-Cottone. In the evening the players were Frank Stewart Adams, Henry F. Seibert, Gottfried H. Federlein, Dr. T. Tertius Noble, John Doane and Richard Keys Biggs.

Engage Artists for Beethoven's "Ninth"

Mabel Garrison, soprano; Merle Alcock, contralto; Paul Althouse, tenor, and Royal Dadmun, baritone, have been engaged to take part in the performance of Beethoven's Ninth Symphony, which will be given by the joint forces of the Philadelphia Orchestra and the Toronto Mendelssohn Choir in Carnegie Hall, New York, on the evening of March 4. Leopold Stokowski will conduct. The Symphony will be preceded by three a cappella works of Bach, Palestrina and William Byrd, under H. A. Fricker.

Spalding Chooses Popular Program

Albert Spalding has chosen a popular program for his second New York recital in Carnegie Hall on the afternoon of March 2. He will play the "Kreutzer" Sonata and Tartini's "Devil's Trill" Sonata and a group of four numbers transcribed by himself. These will be Nocturne in G, Op. 37, No. 2, and Waltz in G, Op. 70, by Chopin; "Even Song" by Schubert and "Hark, Hark, the Lark!" by Schubert. André Benoit will be at the piano.

Pupils of American Institute of Applied Music Heard in Recitals

The 127th Sonata Recital at the American Institute of Applied Music was given on the afternoon of Feb. 22. The program included a Trio in One Movement in manuscript by Henry S. Gerstle and a Scherzo Trio by Ethel Heir (also in manuscript), played by Em Smith, violin; C'Zelma Crosby, cello, and Gladys Shailer, piano; Bach's Trio Sonata, played by Sarah Possell, flute, and Misses Smith and Shailer, completed the

list. On Friday evening there was a students' recital in which the following participated: Lillian Rung, Theodore Abramowitz, Rosalind Ferguson, Grace Hardy, Dorothy Ewing, Isabel Scott, Pauline Wourms, Mary Frances Buffum, Helen Ruckleberle, John Passaretti, Edna Oster and Mary Carman. On Saturday afternoon an informal recital by little students of the Synthetic Method for the Piano demonstrated the soundness of that method.

GESCHEIDT PUPILS SING

Young Artists Demonstrate Gifts in Studio Recital

Again Adelaide Gescheidt proved convincingly her ability to produce dependable singers through another recital given in her New York studio on the afternoon of Feb. 24.

The program, which was a well-chosen and diversified one, brought forth Hazel Adele Drury, a soprano of delightful quality, who sang artistically works of Mozart, Dalcroze, Campell-Tipton and Watts. Enez Harrison followed, disclosing a contralto voice of much fullness and beauty in songs of Strauss, Graben-Hoffman and Chadwick.

In LeRoy Duffield, Miss Gescheidt emphasized her success as a builder of male voices. Here is a tenor whose production carried sureness of tone and a quality so appealing that he at once won applause. He sang charmingly numbers of Campbell-Tipton, Rachmaninoff, Forsythe and Ronald. Lucille Banner, coloratura soprano, added a touch of color to the program through her facile technique. She illuminated the passages of Verdi's brilliant aria, "Ah, fors e Lui," from "Traviata."

Trios and duets by Violet Dalziel, Margaret Sherman and the Misses Harrison, and Drury gave pleasure. Betty Schuilen proved a most efficient accompanist. M. B. S.

Zuro Company to Give Condensed Opera at Hippodrome

Grand opera in abbreviated form is to be presented as a part of the bill at B. F. Keith's Hippodrome. Arrangements have been completed for the appearances of the Zuro Grand Opera Company under the direction of Josiah Zuro, and the initial presentation will be a condensed version of Gounod's opera "Faust." This will be presented in a twenty-minute period, the continuity being supplied by brief and quickly shown titles which fade away, leaving the living characters on the stage. The company is now in rehearsal under Mr. Zuro's direction. He will conduct during the Hippodrome engagement.

Thibaud Holds Classes at Mannes School

Jacques Thibaud, eminent French violinist, conducted two classes for violinists at the David Mannes Music School on the afternoon of Feb. 18 and 25. On the first afternoon Mr. Thibaud heard six students and discussed individual and general points of technique and interpretation. The works performed were Chausson's Poème, two movements from the César Franck Sonata, Bach's E Major Concerto, Beethoven's Romance in F, the first movement of Lalo's Symphonie "Espagnole" and the first movement of the Beethoven Concerto. Mr. Thibaud acted as accompanist for the last named work.

Charles Stratton to Sing at Brick Church

Charles Stratton, tenor, who has recently come under the management of Arthur Judson, has been engaged as soloist at the Brick Presbyterian Church in New York. Clarence Dickinson is the organist and director of the choir. Among Mr. Stratton's predecessors at the Fifth Avenue Church are Edward Johnson, Lambert Murphy, Arthur Hackett and the late Reed Miller.

Many Concerts in South and Middle West Keep Arthur Kraft Occupied



Arthur Kraft, Tenor

Arthur Kraft, tenor, who divides his time between teaching and appearing in concert, is having one of the most active seasons of his career. Besides maintaining a heavy teaching schedule at the La Forge-Berumen Studios in New York, Mr. Kraft has been heard frequently in cities of the Middle West, where he has been a favorite for several years, and has just returned to New York from a series of engagements in the South. Among the cities in which he sang with success are Fort Worth, Tuscaloosa, Birmingham, Dalton and New Wilmington, Pa. He has devoted his activities this month to New York and vicinity and has sung in East Orange and Jersey City, N. J., in Bay Ridge, at the Brick Church, the Waldorf-Astoria and in a recital at Columbia University under the auspices of the Institute of Arts and Sciences, on Feb. 14. Mr. Kraft numbers among his important engagements for the spring appearances at several leading festivals.

American National Orchestra to Honor Humiston in Second Concert

The American National Orchestra, Howard Barlow, conductor, will play "A Southern Fantasia" by William H. Humiston, in memory of that composer, at the second concert in Aeolian Hall on the evening of March 12. Part of the proceeds of the concert will go to the fund to make his library of valuable scores and books available and accessible to musicians who spend their summers at the MacDowell Colony in Peterboro, N. H. The library contains a complete collection of all the published works of Wagner and a large number of rare editions of Bach works. The program will also include the Second Symphony of Brahms.

Mischakoff to Give Carnegie Hall Recital

Mischa Mischakoff, violinist, will be heard in recital at Carnegie Hall on March 2. His program will include Grieg's Sonata, Op. 45, the Glazounoff Concerto and two groups of smaller numbers. Harry Kaufman will be at the piano.

D'Alvarez No Longer with Evans & Salter

The announcement has just been made that after the closing of this season Evans & Salter will not be the managers of Marguerite D'Alvarez, well-known contralto.

Sinsheimer Quartet Gives Concert in Wurlitzer Auditorium

The Sinsheimer Quartet, which is composed of Bernard Sinsheimer, first violinist; Michel Bernstein, second violinist; Samuel Stillman, viola player, and Lajos Shuk, cellist, gave a concert in Wurlitzer Auditorium on the evening of

Feb. 19. The quartet played with fine balance and sensitive regard to tone, a program that included Mozart's Quartet in D Minor, Theme and Variations by Taneieff and was to have played a work by Dvorak, but the music was mislaid, and instead, the ensemble presented two movements from Mozart's Quartet in E Flat and Mr. Shuk played a movement from the Bach Sonata. The Dvorak composition will be played at the next concert. Other numbers will be the Brahms Sextet and a new work by Mischel Haydn, yet in manuscript.

HEAR STUDIO PROGRAM

Maude Douglas Tweedy's Pupils Entertain Guests

A musicale of marked interest was given before more than 100 guests by pupils of Maude Douglas Tweedy, New York teacher of singing, at her Vanderbilt Studios on the afternoon of Feb. 16.

John Morrelli, tenor, won rounds of applause for his artistic delivery of arias from Massenet's "Manon" and Giordano's "Andrea Chenier" and a group of Neapolitan songs. Jeanne Palmer, soprano, sang charmingly songs by W. E. Brändell, Alice Adams Denig and Daniel Wolf, the composers playing the accompaniments.

Donald Fiser, baritone, emphasized his former successes in an aria from Verdi's "Masked Ball" and songs by Grieg; Edith Walter, soprano, sang delightfully songs by Brahms, and Miss Tweedy, soprano, closed the enjoyable afternoon with artistic interpretations of Leroux's "Le Nil" and Massenet's "Elegie" with violin obbligato by Florence Duryea.

Among the outstanding features of the program were readings by Allison Skipworth, now appearing in Molnar's "Swan" in New York, and a piano group of Chopin and Liszt played authoritatively by Daniel Wolf. M. B. S.

Glee Clubs Will Unite in Singing Final Number in Annual Contest

More than 550 voices will be heard in the final number at the Eighth Annual Intercollegiate Glee Club Contest in Carnegie Hall on the evening of March 1. The combined glee clubs of the various colleges, together with 150 singers of the University Glee Club of New York City, all under the direction of Marshall Bartholomew, associate conductor of the University Glee Club and Director of Music at Yale, will join in singing of Kremser's arrangement of "Prayer of Thanksgiving." The judges of the contest will be Walter Damrosch, chairman; Louise Homer and Gilbert Gabriel.

Litolff Overture Played at Capitol

The second week's engagement of the film version of Sabatini's "Scaramouche," at the Capitol Theater, was begun on Feb. 24. The musical program included a special prologue designed by S. L. Rothafel, in which a company of fifty enact a musical scene to the accompaniment of Litolff's "Robespierre" Overture. William Axt, associate conductor, and Maurice Baron contributed original themes to the incidental score for the picture, which was arranged by Herman Hand.

Caroline Lowe Pupils Give Musicales

Pupils of Caroline Lowe, teacher of singing, gave the first of a series of studio musicales at her studio on the evening of Feb. 18. Songs by Spross, Park, Buck, MacFadyen, Herbert, Lehman, Campbell-Tipton, O'Hara and others were sung by Doris Macstein, soprano; Myrtle Purdy, contralto; Sam Cibulski, tenor; Margaret Brady, contralto; Ralph Bradley, tenor; Nicholas Clarkson, tenor; Charles Hoerning, baritone, and Robert Mahn, baritone. The musicales will be given every two weeks and the students will write criticisms on the programs.

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NEW YORK SYMPHONY PLAYS IN BALTIMORE

Bruno Walter Leads Damrosch Forces—Galli-Curci in Recital

By Franz C. Bornschein

BALTIMORE, Feb. 23.—Bruno Walter, guest conductor of the New York Symphony, made his initial appearance here at the Lyric on Feb. 20. The program consisted of Mendelssohn's "Midsummer Night's Dream" Overture, the Schubert Symphony in C, the Boccherini 'Cello Concerto in B Flat, with Pablo Casals as soloist, and Richard Strauss' "Till Eulenspiegel." Mr. Walter's enthusiasm, poetic sentiment, vigorous expression and admirably judged dynamic contrasts immediately won his audience. He was given a very cordial reception. Mr. Casals played the Concerto with amazing ease.

Amelita Galli-Curci appeared before a capacity audience at the Lyric on Feb. 18. The singer was in fine mood, and with a program ranging from old Italian

to modern songs, she gave a characteristic display of her gifts. The charming song of Homer Samuels, "Little Bells of Seville," and the old favorites, including "Silver Threads Among the Gold," given as encores, gained prolonged applause. Mr. Samuels, pianist, and Manuel Berenguer, flautist, assisted the singer. The concert was presented under the auspices of the Wilson-Greene Concert Bureau and was the last of the local series sponsored by Mrs. Greene.

Margaret Rabold, soprano, with Clara Ascherfeld, accompanist, both members of the faculty of the Peabody Conservatory, gave the sixteenth Peabody recital on Friday afternoon, Feb. 22, before an appreciative audience. Mrs. Rabold is a singer who appeals through the genuine style of her work. The depth of expression given to Dvorak's "By the Waters of Babylon" and "Turn to Me," the clarity of the French songs of Lalo, Debussy and Fauré, the sympathetic feeling shown in the Brahms group and the poetic suggestion of Carpenter's "Go, Lovely Rose," as a contrast to Moussorgsky's "Parasha's Revery and Dance," held her audience delighted. Miss Ascherfeld accompanied with taste and appreciation of musical content.

Oratorio Society Celebrates Anniversary

The Oratorio Society of New York celebrated its fiftieth anniversary with a dinner and dance at the Aldine Club on the evening of Feb. 20. Several of the original members of the chorus, first founded by Dr. Leopold Damrosch in 1873, were present, including George T. Matthews. Other honor guests were Dr. John P. Munn, John A. Poynton, Dr. James B. Munn, Mr. and Mrs. Philip James, Joseph Priaulx, Kenneth Clark and Albert Stoessel, conductor of the Society. The program was given by Lillian Gustafson, soprano; Richard Hale, baritone, and Charles Haubiel, pianist.

Marie Tiffany Leaves for Coast Tour

Marie Tiffany, soprano of the Metropolitan, left New York last week for Toronto to appear for the second time as soloist with the Mendelssohn Choir. From Toronto, Miss Tiffany was scheduled to leave for the Pacific Coast, where she will fulfill a series of engagements. Among the cities in which she will be heard are Los Angeles, Pasadena and San Francisco.

Frances Newsom Prepares Children's Program

Frances Newsom will give a concert for children at the Lenox Hill Theater on Tuesday afternoon, March 4. Mr. James Caskey will be at the piano and a wholly admirable program has been arranged. There will be special numbers for grown-ups in the final group. Miss Newsom sang at the home of Mrs. R. G. Hutchins on Feb. 20, giving a regular recital program.

Mauret to Dance with New York Symphony

Virginie Mauret, exponent of the modern Russian dance and a disciple of Fokine, will appear with the New York Symphony in a program for young people in Carnegie Hall on March 1. She will also dance at the concert of the same orchestra at the Brooklyn Academy of Music on March 8.

Sara Porter Has Active Season

Sara Porter, soprano and teacher of singing, is having an unusually active season. Miss Porter is vocal director of the Y. W. C. A. Music School in Brooklyn, besides having a large private class of pupils in New York. She is also soloist at St. James' Lutheran Church in New York and has made recent concert appearances in Brooklyn and in East Norwich, L. I.

Haensel & Jones to Manage Macmillen

Francis Macmillen, American violinist, is again under the management of Haensel & Jones, with whom he recently signed a contract for a term of years, beginning next season. Mr. Macmillen has been heard in concert in many parts of the country and as soloist with the leading orchestras.

Arts Club Hears Ida Davenport

Ida Davenport, soprano, was the soloist in a recent concert at the National Arts Club, Gramercy Park, New York. Her program included an aria from "The Magic Flute," and she was enthusiastically received.

Klibansky Arranges Pupils' Recitals

Sergei Klibansky has arranged recitals for his pupils at the Battle Hill Club, Greenwich Church and at the Chatterton Hill Church in White Plains. Among those who will appear are A. Maretze Nielsen, who will sing Scandinavian songs in costume; Louise Smith, contralto; Alveda Lofgren, soprano; Gertrude Nelson, soprano; Cyril Pitts, tenor, and Louis Hann. Lottice Howell has just concluded her season with the Hinshaw "Impresario" Company and will leave shortly for a series of engagements in the South. Editha Fischer will sing in a concert in Brooklyn on March 19. Emilie Henning Maher appeared in a concert at the State Street Presbyterian Church in Schenectady, N. Y., on Feb. 14. She will sing in Chicago on March 23.

Kathryn Platt Gunn Plays with Trio

Kathryn Platt Gunn, violinist, was a member of the trio that gave an evening of music at the home of Mrs. Mary McDermott in Brooklyn on the evening of Feb. 17. The program included trios by Haydn and Pierné, several violin solos by Miss Gunn and dramatic readings by Virginia Pope. The other members of the trio were Mrs. McDermott, pianist, and W. Paulding DeMike, cellist.

Tokatyan Goes Under Johnston Direction

Armand Tokatyan, tenor of the Metropolitan, has signed a contract to appear in concert next season under the direction of R. E. Johnston. Mr. Tokatyan has been heard in many prominent parts at the Metropolitan this winter and has been a popular singer in the Sunday Night Concerts and in other concerts in which he has appeared.

Bela Loblov to Play in Aeolian Hall

Bela Loblov, assistant concertmaster of the New York Philharmonic and concertmaster of the orchestra at last season's Stadium concerts, will give his first New York concert in Aeolian Hall on the evening of March 2. With Erno Balogh at the piano, Mr. Loblov will play Handel's Sonata in A, Saint-Saëns' B Minor Concerto, the Bach Chaconne and works by Bossi and Sarasate.

Quirk Pupil Sings for Club

George Djimos, Greek tenor, was the soloist at the meeting of the Pleiades Club at the Hotel Brevoort on the evening of Feb. 3. He sang an aria from Lalo's "Le Roi d'Ys," also Lambert's "She Is Far from the Land," and was heartily applauded. He was accompanied at the piano by his teacher, Conal O'C. Quirk, with whom he has studied for three seasons.

Adolph Schmidt Pupil Plays in Brooklyn

Karl Stumpf, a talented violin pupil of Adolph Schmidt, gave a recital in the Brooklyn Academy of Music on the evening of Feb. 14. His program was an ambitious one for his years, and included Handel's Sonata in F, Bruch's G Minor Concerto and works by Sarasate, Handel-Hubay, Rode-Thibaud, Elgar, and a composition dedicated to him by his

teacher. The young violinist revealed excellent qualities of musicianship and a substantial technic. He was heard by a large and friendly audience that demanded several encores.

TRY PIANO EXPERIMENT

Bodanzky Conducts for Ampico Record of Orchestral Score

Artur Bodanzky, conductor of the Metropolitan and the Friends of Music, has just completed the experiment of recording an orchestral score for the reproducing piano, conducted and played as a symphony. The innovation makes it possible for the conductor to impart his interpretations, directing two pianists instead of an orchestra. This is the first time conducted recordings have ever been made. Wilfred Pelletier and Arthur Loesser were the two pianists who assisted Mr. Bodanzky in his trials at the Ampico laboratories.

"The first experiments have been very gratifying," says Mr. Bodanzky, "and such records should be of great educational value in communities too small to maintain orchestras, or where the people have no opportunity to hear symphonic music interpreted by noted conductors. I have recorded Wagner, Tchaikovsky and Weber, and I received a perfect impression of my own characteristics in conducting."

Carl Formes Sings at Rivoli

Carl Formes, baritone, was the soloist at the Rivoli Theater this week, singing the Prologue from "Pagliacci." The orchestra, conducted alternately by Irvin Talbot and Emanuel Baer, played the Bacchanale from "Samson et Dalila" and La Torrecilla, accompanied by Miriam Lax, soprano, and Adrian Silva, tenor, gave a dance divertissement, entitled Orientale. Emma Noe, soprano, sang an aria from Massenet's "Hérodiade" at the Rialto, and Litoff's "Robespierre," conducted alternately by Hugo Riesenfeld and Willy Stahl, was played as the overture. A. D. Richardson and S. Krumgold took turns at the organ.

Marion Anderson in Recital

Marion Anderson, contralto, gave a song recital in New York at the Renaissance Casino on Feb. 18 and was received with marked favor. The recital gave New York an opportunity to hear one of the most talented singers of the Negro race. Miss Anderson sang a well-balanced program, including numbers in Italian and German, Field's "O, Thou Billowy Harvest" and several Negro spirituals. Her voice is of good quality and is used with discrimination. Her accompanist was William Leonard King. Miss Anderson was presented in this recital by the Donald Musical Bureau.

CLEVELAND G. ALLEN.

To Present New Russian Songs

A number of novelties will be presented by Mme. Maria Mieler Narodny at her recital Saturday evening, March 15, at Aeolian Hall. In this list of new works will be included a song by Gliere, "Nad putchinoi morskoi," dedicated to the artist by the composer; Gretchaninoff's "Sirena," and an Estonian folksong, "Kui ma olin väiksekene," arranged by Charles King; Kuula's "Suutelo" and Sibelius' "Ingalill." The program will include lieder and American songs. It will be recalled that this artist gave a recital in New York several seasons ago. Charles King will be accompanist. The concert is under the direction of S. Hurok.

Charlotte Lund Entertains

Charlotte Lund, soprano, who will leave on a six months' tour of Hawaii and Japan early in the spring, entertained several hundred guests at the New York studios of George Burleigh Torry, the noted painter, on the afternoon of Feb. 24. Among her guests were many prominent musicians. An informal musicale proved one of the many delightful features of the reception. M. B. S.

Mrs. Weigester Gives Studio Musicale and Tea

A musicale and tea was given by Mrs. Robert G. Weigester at her Carnegie Hall studio on Wednesday, Feb. 20. The program was contributed by Mrs. Dorothy Hawkins Burke, soprano, and William Stark, baritone. Robert G. Weigester accompanied. Both vocalists presented admirably chosen items covering a wide range.

PASSED AWAY

Karl Panzer

DUSSELDORF, Feb. 16.—Karl Panzer, one of the best-known conductors in Germany, died here recently. Mr. Panzer was born in Teplitz, Bohemia, March 2, 1866, and studied at the Dresden Conservatory, taking piano with Nicodé and composition with Draeseke and Wüllner, and was later a private pupil of Rubinstein, who advised him to be a concert pianist. Instead he became opera conductor at Cottbus, and later went to Sonderhausen and Elberfeld in a similar capacity. In 1893 he succeeded Emil Pauer as first kapellmeister at Leipzig, where he remained for six years. In 1899 he became conductor of the Berlin Philharmonie, and in 1904 of the Lehrer-Gesangverein. From 1907-1909 was conductor of the Mozart Orchestra in Berlin. He appeared as guest-conductor in various European cities and with the New York Philharmonic in 1906. From 1909 till his death he was municipal music director, conductor of symphony concerts and of the chorus of the Municipal Musikverein in Dusseldorf.

Elsa Ruegger

CHICAGO, Feb. 24.—Elsa Ruegger, the well-known cellist, in private life the wife of Edmund Lichtenstein, violinist, died here on Feb. 19. Mme. Ruegger was born in Lucerne Dec. 6, 1881, and first studied piano with her mother. She was later a cello pupil at the Strassburg Conservatory and entered the Brussels Conservatory in 1892, graduating with distinction in 1896, after which she toured Europe and taught at the Klindworth-Scharwenka Conservatory in Berlin. She went to Detroit in 1908 as a member of the Detroit String Quartet and toured America three times with her husband. They were returning from a tour on the Pacific Coast when Mme. Ruegger became ill here. Burial was in Detroit on Feb. 21.

H. J. Williams

COVENTRY, ENGLAND, Feb. 24.—H. J. Williams, composer of the song, "Tipperary," which was the most popular marching song in both the British and American forces during the late war, died here yesterday. Mr. Williams, who was in his fifty-first year, was a cripple from birth and had never seen the Irish town about which he composed the stirring melody.

Mme. Eugène Ysaie

CINCINNATI, Feb. 25.—News has been received here of the death in Belgium of Mme. Eugène Ysaie, wife of the eminent Belgian violinist who for four years was conductor of the Cincinnati Symphony. Mme. Ysaie had been in ill health for a year. She is survived by her husband, three sons and two daughters. PHILIP WERTNER.

John W. Harrold

MUNCIE, IND., Feb. 23.—John W. Harrold, father of Orville Harrold, tenor of the Metropolitan, and grandfather of Patti Harrold, music comedy star, died at his home here on Feb. 20 after a brief illness. Mr. Harrold was born in Cowan, a small town near Muncie, and spent his entire life in the country. He was in his seventy-third year.

Ada Adiny-Milliet

Ada Adiny-Milliet, formerly of the Opéra, and wife of Paul Milliet, playwright, died in Paris this week. Mme. Milliet before her marriage was Ada Chapman of Boston. Her principal successes were as Chimène in Massenet's "Le Cid" and Isolde in Wagner's "Tristan und Isolde." After leaving the stage she taught singing.

Mrs. Mildred Grady

Mrs. Mildred Grady, soprano soloist at St. Ann's Roman Catholic Church, Brooklyn, died on Feb. 22, after a month's illness. Her husband, who is also a well-known choir singer, is soloist at the Church of St. Mary the Star of the Sea, Brooklyn.

R. R. Ellinwood

CLEVELAND, OHIO, Feb. 24.—R. R. Ellinwood, manager of the Cleveland Concert Company, died suddenly at his residence here after an illness of only a few days. FLORENCE M. BARHYTE.

Hemus Arranges Poe's "Raven" for Recitals

American Baritone Plans Elaborate Presentation of Poetic Masterpiece with Use of Lights to Typify Certain Emotions — Poem Not One of Gloom and Tragedy, He Says, but Carries Message of Real Hope—Champions Programs in English

AS PERSON as full of original ideas as Percy Hemus does not long remain in the background. He no sooner finishes his work with the Hinshaw "Impresario" Company, with which he was starred in more than 300 performances in three seasons, than he announces that he will include in his novelty song recitals next season his dramatization of Edgar Allan Poe's "Raven." Mr. Hemus has long had a deep interest in this American classic, but his projected presentation of it must not be confused with the dramatic readings which he made popular some years ago.

Not many artists would find in Poe's poem a subject for a recital program, but Mr. Hemus' study of it has convinced him that it is not as gruesome or hopeless as it is generally thought to be, but is in reality filled with a true message of hope. The work will be given an appropriate setting in costume, much of the effect depending upon ingenious lighting, in which certain colors will typify certain emotions. It will appear on the program as three parts, the first, a Prologue, in which two voices meet; "The Raven," and an Epilogue, with voices from out of the darkness. Mr. Hemus will use Arthur Bergh's musical setting of Poe's poem.

"I hope my friends will not think that I have become a victim of melancholia because I am planning to stage my version of 'The Raven,'" said Mr. Hemus. "As a matter of fact, the idea that the poem is filled with gloom and tragedy is absolutely wrong. The raven, with its recurrent 'Nevermore,' typifies fear, which is the most hideous monster in the world. Only truth can dissipate fear. We speak of music as having color, so colors, typifying different emotions, should make a work doubly effective. There is no 'Nevermore' for the soul that knows the truth, but as long as consciousness is filled with fear there is no room for truth. It is not my purpose to preach, for I believe that if this great masterpiece is effectively presented it will tell its own story and help to remove the cloud of gloom that has gathered about it all these years."

Mr. Hemus has long been among the

President Coolidge at Head of Music Week Committee

PRESIDENT COOLIDGE has accepted the honorary chairmanship of the National Music Week Committee, according to a letter sent last week to the headquarters of that organization in New York. The President heartily indorses the plan of the committee to observe National Music Week, May 4 to 10. He writes: "I hope this year's observance of Music Week may mark another milestone on the way to the widest interest in and appreciation of the best in music culture."



Percy Hemus, Distinguished American Baritone, Who Is Preparing Novel Programs for a Tour as a Recitalist

foremost advocates of programs in the vernacular and, following his custom, he will sing operatic arias and classics in English in his recitals. Where no suitable translations can be found, he will have adequate versions made. Mr. Hemus was one of the original members of the Society of American Singers and, as the featured artist in the "Impresario" Company, has traveled the length and breadth of America as an exponent

of Mozart in English. His manner of building a program is simple. Lots of joy, a little sorrow, a few laughs and a big thrill are the necessary ingredients of a successful recital, he says.

Mr. Hemus will probably give a presentation of "The Raven" this spring in New York, and will also appear in a limited number of his novelty recitals in the East and West.

HAL CRAIN.

Massachusetts Institute of Technology Starts Sight-Singing Course

BOSTON, Feb. 23.—A new course in sight-singing has been added to the curriculum of Massachusetts Institute of Technology, and will be offered each term as a general study. At the suggestion of William Emerson, head of the department of architecture and director of the general study courses, the activities of the Technology Choral Society, an undergraduate organization, will be incorporated in the regular institute schedule. The introduction of the new course marks a further advance on the part of the institute, which about a year ago inaugurated a course in appreciation of music. Sight-singing will be a regular sixty-hour per term option subject. During the school year it is probable that an hour and a half each week will be devoted to study and instruction, and the rest devoted to concert singing. Stephen Townsend, who for a number of years has directed and coached the undergraduate chorus, will be officially retained as instructor in charge of the course.

W. J. PARKER.

Schipa and Miquelle Share Honors in Louisville

LOUISVILLE, KY., Feb. 23.—Tito Schipa, tenor of the Chicago Civic Opera, and Georges Miquelle, 'cellist, appeared at the Woman's Club in Louisville, on Feb. 13, and were received with marked favor. Mr. Schipa's program included Donizetti's "Furtiva lagrima," Caccini's "Amarilli," and many other numbers, and among his encores was César Franck's "Panis Angelicus." Mr. Miquelle played solos by Saint-Saëns, Glazounoff and other composers. Frederick Longas was accompanist. P. S. Durham was the local manager of the recital.

REBECCA C. THOMPSON.

Stravinsky Sees Two Leaders Among Younger Russians

IGOR STRAVINSKY rates two of the younger Russian composers as likely to exert considerable influence, Prokofieff and Miaskowsky. To a correspondent of the *Christian Science Monitor* in Brussels recently the king of the modernists said: "In the Russian musical world there are two young composers of great talent, and, I believe, with a great future. Prokofieff and Miaskowsky have escaped the influence of Scriabin, who gets all his inspiration from the German school. In Russia the German influence has always been fatal, but the French and Italian influence, on the other hand, has been beneficial. The academic and sentimental style of the Germans is baneful to our temperament. Beautiful bouquets have blossomed under French and Italian influence. With Glinka, the father of Russian music, there is a happy Italo-Russian mixture. In Tchaikovsky we find a Franco-Russian combination. Tchaikovsky loved Gounod, Delibes, Bizet; Mozart was to him a god. As for me, I write music inspired by my country, but I do not create folk-lore. My latest work is a concerto for piano and orchestra, which I shall play in Paris before long. I am no virtuoso, but perhaps it is well for me to indicate how I should like my composition to be interpreted."

HEAR DUTCH NOVELTY

Los Angeles Philharmonic Plays Prelude by Jan van Gilse

LOS ANGELES, Feb. 20.—Jan van Gilse's Prelude to "Eine Lebensmesse," a play by Richard Dehmel, was the novelty of the Philharmonic Orchestra's concerts under the baton of Walter Henry Rothwell on Feb. 9 and 10. This Prelude shows that the composer, formerly conductor of the Dutch Opera, Amsterdam, possesses a command of the technique of orchestral composition and is sincere music no doubt, but in Germany it would be passed by as Kappellmeister music.

Mozart's E Flat Symphony and the Overture to "The Marriage of Figaro" were played with fine regard for style, and Mr. Rothwell also gave exquisitely shaded readings of "Clouds" and "Festivals" by Debussy.

Alice Coleman Batchelder of Pasadena, pianist, was guest artist with the Zoellner Quartet on Feb. 11 in the Dohnanyi Piano Quintet, played with vivid artistry. The string players were especially successful in the second Quartet by Gretchaninoff. The program was opened with the Mozart Quartet in G, No. 1.

Lillian Birmingham of San Francisco, president of the California Federation of Music Clubs, is visiting here to enlist attendance at the State convention in Berkeley next April.

BRUNO DAVID USSHER.

Moriz Rosenthal, pianist, will give his third New York recital in Carnegie Hall on March 29. He will play in Erie, Pa., on March 3; in Kansas City on March 11; in Sherman, Tex., on March 14 and in St. Louis on March 21.

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